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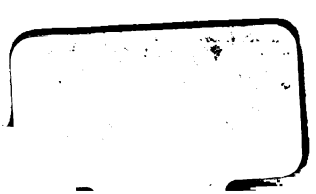
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THE ANALYSIS OF MUSICAL COMPOSITION

BY

C. DAWSON.

45. 246.



THE

ANALYSIS

OF

MUSICAL COMPOSITION;

SHOWING THE CONSTRUCTION OF ALL MUSICAL PIECES;

TOGETHER WITH

A CONCISE AND COMPREHENSIVE

System of Harmony,

BY CHARLES DAWSON,

LONDON:
C. OLLIVIER, 41 & 42, NEW BOND STREET;
AND LONGMAN, BROWN, GREEN, AND LONGMANS,
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PREFACE.

THE object of the following pages is to enable the Student to ANALYZE the works of the best Composers, thereby to understand the construction of every description of composition, and at the same time to assist him in the formation of any kind of musical piece.

Although it is not necessary that every performer should be a *composer*, it is certain that he who thoroughly understands, so as to be enabled to *scan* the piece he has to perform, will execute it with much more taste and feeling than he who depends merely on various marks and signs when, and where, to give particular emphasis or expression; it is therefore desirable that *every* performer should be acquainted with the construction of the piece he has to execute, in order to give it due effect.

Much in musical composition is ascribed to genius, indeed many imagine that this will carry them through every difficulty; but

> "Whate'er of genius we inherit,
> Exalted sense and lively spirit,
> Must all be disciplined by rules,
> And take their colour from the schools."

Let the Student who considers he has *no* genius attempt the composition of a musical piece according to the plan recommended in this work, and he will find that his attempt will give more satisfaction than a piece produced by the effort of genius unassisted by rule.

This work is not published with the wish of superseding the use of others that have appeared on Harmony, Thorough Bass, &c. &c., although the Author disapproves of much that appears in many of these treatises; but that the Student may further and more freely practise the rules he may have previously studied.

CHARLES DAWSON.

Islington, June, 1845.

THE

ANALYSIS

OF

MUSICAL COMPOSITION.

CHAPTER I.

1. SOUND, in music, has two properties. The first is *Duration*; the second what is technically termed *Pitch* —any sound less acute than a given sound is said to be of lower *pitch* than that sound.

2. The ancient manner of representing the different sounds in music, particularly among the Greeks, was by employing the letters of the alphabet, sometimes placing them erect, and sometimes inverting, mutilating, and compounding them in various manners, so as to represent by them all the different tones or chords used in their system. By a treatise of Alypius, professedly written to explain the Greek characters, we find that they amounted to no less than 1079. These, however, were afterwards rejected by the Latins, who introduced letters from their own alphabet—A, B, C, D, E, F, G, H, I, K, L, M, N, O, P (fifteen in number), by which they expressed the sounds contained in the bisdiapason (double octave). For the great improvement upon this notation, which at length took place, and which is in part adopted at the present day, we are indebted to St. Gregory, the first pope of that name, who reflecting

that, in the bisdiapason, the sounds after Λιχνος Μεσον, or the middle tone, were but a repetition of those which preceded, and that every septenary in proportion was precisely the same, reduced the number of letters to seven, A, B, C, D, E, F, G; but to distinguish the second septenary from the first, the second was denoted by the small letters a, b, c, d, e, f, g; and when it was necessary to extend the system, the small letters were doubled thus—aa, bb, cc, dd, ee, ff, gg. These were all written on *one* line, the duration of sound, accent, &c. being left to the performer. In the eleventh century, Guido Aretino, a Benedictine monk, improved the ancient manner of writing music, by substituting certain *points*, which he disposed of upon and between four lines, afterwards five; in which also two colours, yellow and red, were used; a yellow line signifying the letter or note C, and the red line that of F. Subsequently, the letters F, C, and G, were placed on the lines at the commencement of the staff, showing that points placed on those lines were named according to these letters. The defects of Guido's notation were remedied in the fourteenth century, by Jean de Muris of Paris, who invented the characters called notes to represent the duration of sound; he also invented the three Clefs we now use, and placed them at the beginning of the staves, to ascertain the pitch of the sounds, instead of using certain letters which Guido had employed for the same purpose. Following the latter method of distinguishing the sounds by letters, the Germans commence with C, and represent what they term the great octave by the large Roman letters C, D, E, F, G, A, B; the small octave by the small letters c, d, e, f, g, a, b; the next having a line over the letter, the einstreichen, one-stroked octave $\bar{c}$, $\bar{d}$, $\bar{e}$, &c.; the next, zweystreichen, the two-stroked octave, $\bar{\bar{c}}$, $\bar{\bar{d}}$, $\bar{\bar{e}}$, &c.
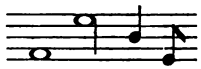
3. We still make use of characters to represent durations of sound, their various forms indicating different durations: thus, the longest duration of sound in modern music is represented by this character 𝅝, and called a Semibreve; the next by this 𝅗𝅥, called a Minim, which is half the length of the semibreve; the next by this ♩, called a Crotchet, which is a quarter of the semibreve; the next by this ♪, called a quaver, and is an eighth of a semibreve; the next by this 𝅘𝅥𝅯, called a Semiquaver, that is, half a quaver; every additional *hook* representing an increased velocity of sound. A dot placed after either of these notes increases its length an additional half: thus a dot placed after a minim 𝅗𝅥., makes it equal to the length of three crotchets, &c.; and with the Bind or Tie ⁀ various kinds of notes are employed to represent *one* duration of sound.

4. There are also characters of *Silence* occasionally interspersed among the notes, called Rests, the length of each corresponding to the length of the note whose name it bears: thus a semibreve rest 𝄻, placed *under* one of the lines, denotes silence equal to the length of a semibreve; the minim rest 𝄼, placed *upon* one of the lines, silence equal to the length of a minim; a crotchet rest 𝄽; a quaver rest 𝄾; a semiquaver rest 𝄿.

It must be evident to every reflecting mind that we stand in need of an alteration in our Musical Nomenclature. We commence our description of notes with names by no means philosophical: semibreve, the half of short; minim, small; crotchet, from the French croc, a hook; quaver, to shake. The German terms are preferable, being more intelligible: they call the semibreve 𝅝 the whole note; the 𝅗𝅥 the half note; the ♩ the quarter; the ♪ the eighth. At a very early age we are capable of distinguishing the difference between a half and a whole, or a quarter from a half. In order to facilitate the reading of music, if several quavers or semiquavers

follow each other, they are grouped together; these groups, in strict propriety, should contain as many notes as are equal to a crotchet. If this rule were more generally observed by engravers, it would greatly facilitate keeping time in a performance.

5. The second property of sound we have to explain is PITCH. In order to demonstrate this we make use of five parallel lines, called the Staff, on which, and in the space between them, we place the characters called notes



, these being reckoned from the lowest upwards; consequently, a note placed in the fourth space represents a higher sound than one placed in the first, and so on. Their comparative heights are easily distinguished, while the various forms of the notes manifest their duration. To express greater distances we make use of short additional lines above and below the staff, called Ledger lines. On the staff, even with the assistance of these ledger lines, we could not define the actual height or depth of tone; for this purpose we have recourse to other characters, called Clefs, which give to every note, when placed on the staff, a *definite* pitch, for without the aid of clefs, as ledger lines do not *ordinarily* in number exceed two below and three above the staff, the number of sounds represented would be confined to about twenty (by employing flats and sharps we represent other sounds, but as such flats and sharps merely serve to raise or lower notes a semitone, we do not by their use really extend the compass of sound); consequently the clefs, in conjunction with the staff and Flats and Sharps, are means by which we can actually represent any and every musical sound.

6. Sound is further divided into two classes, viz., Instrumental and Vocal. For *instrumental* sounds *three* Clefs are employed, which in Italian (most musical terms being taken from the Italian) are called Basso

(low), Alto (high), Soprano (upper or above). In English we term them Base, Tenor, Treble, or the F, C, and G clefs.

The first (basso) is represented by this character 𝄢, the *fourth* line of the staff passing between the dots , indicating that the note placed on that line is called F, which F corresponds in sound to that which the Germans term the f in the small octave (that is, the octave marked with small Roman letters), and of course is to be played *only* by such instruments as can produce the tones placed on such staff: as the Bassoon, Violoncello, &c.

The second (alto) is represented by this character  placed on the *third* line . The note on that line is called C, and is in *unison* with the C on the first ledger line above the staff in the base, or the German c̄. This clef is used for the tenor, a stringed instrument between the Violin and Violoncello.

The third (soprano) is represented by this character  placed on the *second* line of the staff  indicating that the note on that line corresponds to the German ḡ. This clef is employed for all instruments that cannot produce *low* tones: as the Flute, Violin, &c., and has been designated the treble or violin clef.

The organ and piano-forte can produce *all* the sounds the three clefs can represent; and as the high sounds of the base are in *unison* with the low sounds of the treble, and *vice versâ*, there is no need of the intermediate (alto) for such instruments: for example, the note

expressed in the base thus  is *precisely* the same sound as that expressed in the treble thus , consequently we have a connexion from low to high without the alto clef; the alto clef being employed for such instruments as cannot produce the low tones of the base or the high tones of the treble.

7. To represent *vocal* sounds formerly but two clefs were employed; the low and the high (the F and the C clefs).

The low, or F clef, was divided into two classes: the first, which is still retained, was placed on the fourth line , and answers to that which we have described for instrumental base; the second class was placed on the third line base , and called the Baritone.

The high, or C clef, was divided into four classes; the first of which was placed on the fourth line , and called the Alto-tenore—Tenor (*high*, that is, above the base, or *continued* or *constant course*): this part has seldom a great variety of notes. The second was placed on the third line  and called the Contra-alto, Contra-tenore, Counter-tenor (higher than the former). The third was placed on the second line  and called the Mezzo-soprano (or *somewhat above*). The fourth was placed on the first line  and called the Soprano (*highest* or *upper* part).

These clefs served to show the *particular voice* that was required for each part: *the composer had only* to make a proper selection *to give due effect to his music.* The baritone was discontinued, *in consequence of* there being but very few voices of such a compass as to require a clef between the base and alto; and, subsequently, the violin or treble clef was substituted for the soprano and mezzo-soprano parts; and it is much to be regretted that this clef is *now* employed for the tenor and counter-tenor parts, so that persons singing from such arrangements do not sing the note represented, but one an octave lower. Again, these arrangements frequently fall into the hands of those who, when they see the treble clef, particularly in parochial choirs, will naturally sing or employ it as such, and we then have the tenor and counter-tenor parts above the treble; instances of such errors might be referred to even in the metropolis, in places where the singing is spoken of as something quite out of the common, very *superior.* If every sound were represented in the particular octave to which it belongs, none of these absurdities would take place, each one would sing the line suited to his voice, and, having once ascertained its pitch, the clef would, without any possibility of mistake, immediately indicate the part suited to it.

In consequence of this misapplication of the treble clef, it becomes necessary to refer to the *title-page* of a *vocal* composition, to ascertain whether it is to be sung by a lady or gentleman; and if to be sung by a gentleman, such reference would not inform us whether a base, tenor, or counter-tenor voice would be required.

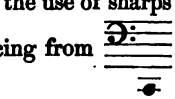
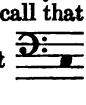
CHAPTER II.

THE ALPHABET OR SCALE.

8. THE alphabet of music consists of but SEVEN letters, A, B, C, D, E, F, G.

9. The seven letters, with the repetition of the first, thus, A, B, C, D, E, F, G, a, is termed an OCTAVE. The term octave also implies the *eighth* of a given note, as A to a, C to c, &c.

10. As in language the alphabet is expressed by different kinds of letters, so in music the octave is expressed in a variety of heights and depths of tone; or as in language any letter or word has the same meaning, whether expressed in capital or small letters, so in music the same melody and harmony may be expressed in high or low sounds. Characters called clefs are used to determine the precise height and depth of tone.—See Chap. I.

11. That series of notes which begins and ends with C, ascending or descending, is perfectly satisfactory to the ear, without the use of sharps or flats. We call that octave commencing from  and ending at  the first octave, the next the second, &c.—See Elements of Music, Chap. iii. p. 19.

In a series of octaves the highest note of a preceding octave forms the lowest of the succeeding one; consequently in two succeeding octaves there are really but fifteen sounds.

12. This gradual ascending and descending succession

of notes is termed a scale, from the Latin *scala*, because it represents a kind of ladder, by means of which the voice or instrument rises to acute or descends to grave, each of the seven letters being as it were one step. Each of these steps in the theory of music is called a DEGREE; the scale, therefore, consists of *seven* degrees.

C, D, E, F, G, A, B, c.
1, 2, 3, 4, 5, 6, 7, 8.
or 1.

13. These seven degrees of the scale are named in theory as follow:—

The First	is termed the	Tonic.
Second	,,	Supertonic.
Third	,,	Mediant.
Fourth	,,	Subdominant.
Fifth	,,	Dominant.
Sixth	,,	Submediant.
Seventh	,,	Leading note.

14. The *distances* between the degrees of the scale vary; the terms TONE and SEMITONE are employed to distinguish them.

The keys of a piano-forte are a semitone from each other; that is, from a white to a black key is a semitone, and *vice versâ;* likewise those white keys which are *not* separated by a black key are a semitone from each other; the other white keys are a TONE from each other; the black keys that are separated by a white key are also a TONE from each other. On stringed instruments we have a lesser division than the semitone, called a quarter tone, for on them C♯ and D♭, F♯ and G♭, &c., are not the same sounds; therefore, from C to C♯, from C♯ to D♭, from F♯ to G♭, &c., are quarter tones. But on the organ and piano-forte, &c. these are produced by the same keys: the difference is *theoretical.*

15. There are *three* kinds of scales, or modes: the MAJOR, the MINOR, and the CHROMATIC; and these are distinguished from each other by the situation of the *semitones*.

16. In the MAJOR mode, the third and fourth degrees, and the seventh and eighth degrees, are a *semitone* from each other, and the other degrees are a tone from each other, either ascending or descending.

17. In the MINOR mode, the second and third degrees are a *semitone* from each other, ascending and descending; the seventh and eighth degrees are a semitone from each other, *ascending* only, but they are a *tone* from each other descending; the fifth and sixth are a semitone from each other *descending* only, and a tone from each other ascending.

18. The chromatic scale ascends and descends by semitones.

19. By the aid of sharps and flats a scale may be commenced with any letter.—See Elements, Art. 64 and following.

20. A succession of single sounds is called MELODY.

CHAPTER III.

INTERVALS.

21. THE *distance* from one sound to the next in succession is termed in theory an INTERVAL. Every interval, therefore, implies two sounds; one high, the other low, which is named according to the number of degrees (12) the high is from the low, always counting from degree to degree, *upwards*.

22. Any sound indicated by the clefs produced simultaneously by two or more voices or instruments of the same pitch, is termed a UNISON.

From C to C♯, F to F♯, &c. are *minor semitones;* from C to D♭, F to G♭, &c. are *major semitones.*

23. A SECOND is a note *one degree* higher than a given note; as from

C to D, 1st to the 2nd	D to E, 2nd to the 3rd	E to F, 3rd to the 4th	F to G, 4th to the 5th
G to A, 5th to the 6th	A to B, 6th to the 7th	B to C. 7th to the 8th.	

These intervals are further termed major or minor, according to the number of tones or semitones included between their extremes.

24. From the third to the fourth degrees, and from the seventh to the eighth degrees, of the major mode, are *minor* seconds; from any other degree of the scale to the next are *major* seconds.

25. A THIRD is a note *two degrees* higher than a given note; as from the 1st to the 3rd, 2nd to the 4th, 3rd to the 5th, 4th to the 6th, 5th to the 7th, 6th to the 8th. When the third is *four* semitones from the root, it is called a MAJOR THIRD; and when but *three* semitones from the root, it is called a MINOR THIRD.

26. A FOURTH is a note *three degrees* higher than a given note; as from the 1st to the 4th, 2nd to the 5th, 3rd to the 6th, 4th to the 7th, 5th to the 8th. When the fourth is *five* semitones from the root, it is called a PERFECT FOURTH; and when *six* semitones from the root, it is called a SHARP FOURTH.

27. A FIFTH is a note *four degrees* higher than a given note; as from the 1st to the 5th, 2nd to the 6th, 3rd to the 7th, 4th to the 8th. When the fifth is *six*

semitones from the root, it is called a FLAT FIFTH; and when it is *seven* semitones from the root, it is called a PERFECT FIFTH.

28. A SIXTH is a note *five degrees* higher than a given note; as from the 1st to the 6th, 2nd to the 7th, 3rd to the 8th, &c. When the sixth is *eight* semitones from the root, it is called a MINOR SIXTH; and when it is *nine* semitones from the root, it is called a MAJOR SIXTH.

29. A SEVENTH is a note *six degrees* higher than a given note; as from the 1st to the 7th, 2nd to the 8th, &c. When the seventh is *ten* semitones from the root, it is called a MINOR SEVENTH; and when it is *eleven* semitones from the root, it is called a MAJOR SEVENTH.

30. An EIGHTH or OCTAVE is the replicate of the first degree; likewise the ninth is the replicate of the second degree, the tenth is the replicate of the third degree, &c.

CHAPTER IV.

SCALES.

31. THE scale commenced on any other note than C will require the aid of flats or sharps to produce a similar melody, as shown in Elements of Music (61). Such commencement is termed the key-note. A melody may be written in any key, or in all the keys; but each key has a particular character; consequently, the selection of the key must be governed by the style of the subject to be expressed. This being of the greatest importance to a composer, the following description of keys may assist his study.

The key of C has a BOLD, CHEERFUL character, and is suited either for sacred or secular music.

The key of D is suited for CHEERFULNESS, ANIMATION, and it may also be employed for soft melodies.

The key of E♭ is suited for SOLEMN and PATHETIC music.

The key of E is suited for ANIMATION, mixture of feeling, PATHETIC TIMOROUSNESS, SOFTNESS.

The key of F is suited for ARDENT, MELANCHOLY, and pathetic expression.

The key of F♯ is suited for SADNESS, particularly the minor key.

The key of G has somewhat the same character as F, but it is more brilliant, particularly if the melody be in the *fourth* octave. There is great softness and sublimity if the melody be in the compass of the *third* octave.

The key of A♭ is GRAVE, MAJESTIC, very melancholy, particularly if the melody be in the third octave, but it is more animated when the melody is high.

The key of A is BRILLIANT when the melody is high; it is soft and suited for tragedy when the melody is low.

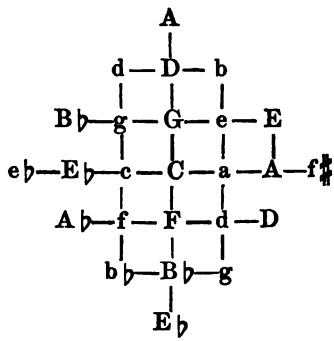
The key of B♭ is IMPOSING, rather sad.

The key of B is ANIMATED, BRILLIANT, SOFT, and yet very suitable for solemn religious services.

32. The above description of the characters of the keys is applicable to either the major or minor mode; but the major mode is always more lively than the

minor mode; for example, when we say the key of A is brilliant, &c., we mean that it is so in contrast with the other major keys: the key of A minor has also the same character in contrast with the other minor keys.

33. The general rule given is, that if the key be changed, that is, if we *modulate*, "it must be into a nearly related key." Although it is not necessary strictly to abide by this rule in order to produce a good piece of music, yet it is advisable to show the relationship of keys, which may be done by the following diagram.



Taking any note for a centre, the perpendicular lines | show the nearest related keys of the *same mode* (those above the letter being of a more lively character than the given key, and those below it of a more sombre character). The horizontal lines — show the *opposite mode* (those to the right are, in comparison, more cheerful than those on the left).

34. A great variety of musical pieces may be completed without any change of key. When more than one key is employed, it is termed MODULATION. No defined rule can be given as to when and what modulations may be employed, the subject to be expressed must determine this.

35. A melody may be written in any key; but when *performed* in a different key to that in which it is written, it is said to be Transposed (see arts. 65 and 66, Elements of Music). Transposition is very useful in vocal music, and should form a particular study of Organists, and those who lead public worship, as a judicious transposition will add greatly to the effect of the words to be sung; every key having its peculiar character (31).

CHAPTER V.

HARMONY.

36. HARMONY is a coincidence of sounds simultaneously produced, and is divided into concords and discords.

37. Two or more sounds simultaneously produced are called a CHORD. Chords in music are analogous to words of language, but are divided into but two general classes, the one containing *three* and the other *four* sounds.

THE TRIAD, OR COMMON CHORD.

This chord, composed of a base note with its third and fifth, is divided into three classes, viz., major, minor, and diminished.

38. Major common chords are those unions of three sounds (a base, its third, and fifth) in which the third is *four* semitones from the root, and the fifth is *seven* semitones from the root. These chords may be made on the first, fourth, and fifth degrees of the major scale.

The minor scale is variable. These chords are made on the third degree of the scale ascending or descending, on the fourth ascending only, on the fifth ascending and sometimes descending, and on the sixth and seventh descending only. These chords serve to express bold and decided feelings.

39. Minor common chords are those unions of three sounds (a base, its third, and fifth) in which the third is *three* semitones from the root, and the fifth is (as in the major chord) *seven* semitones from the root. These chords may be made on the second, third, and sixth degrees of the major scale; but in the minor scale they may be made on the first degree, either ascending or descending, on the second degree ascending, on the fourth degree descending; the fifth (sometimes) carries a minor common chord descending. These are of a softer character than the major chords.

The only difference between a major and minor common chord is in the number of semitones from the root to the third.

40. Diminished common chords are those unions of three sounds (a base, its third, and fifth) in which the third is three semitones and the fifth but *six* semitones from the root. These may be made on the seventh degree of the major scale, and on the sixth and seventh degrees of the minor scale ascending, and on the second degree of the minor scale descending. There is a character of ambiguity about them. Many writers call these false—dissonant—figurative triads.

41. The following diagram presents at one view the situation of these chords, the large M denoting major common chords, the small m minor common chords, and the d diminished common chords.

Major scale, alike ascending and descending.

1, 2, 3, 4, 5, 6, 7, degrees of scale.
M, m, m, M, M, m, d.

Minor scale, ascending.

1, 2, 3, 4, 5, 6, 7,
m, m, M, M, d, d.

Minor scale, descending.

7, 6, 5, 4, 3, 2, 1.
M, M, M, m, M, d, m.
m,

In the *ascending* minor scale we find the triad with a major third and sharp fifth (that is, a fifth *eight semitones* from the root); this only occurs on the *third* degree of the *ascending* minor scale; every triad, therefore, with a major third and sharp fifth is the third degree of a minor scale; for example, if we met with the harmony G, B, D♯, it is a triad in the ascending scale of the key of E minor, &c.

OF CHORDS CONTAINING FOUR SOUNDS, CALLED CHORDS OF THE SEVENTH.

42. These chords are composed of a base note, its third, fifth, and seventh, and are divided into four classes, viz.:—

The first consists of a base note, major third, perfect fifth, and minor seventh, as G, B, d, f. Or we may describe it as a major common chord with a minor seventh, as E, G♯, B, d,—D, F♯, A, c, &c. This chord is made on the fifth degree of the scale, both in the major and minor modes, and also on the fourth degree in the minor, and is called, by most writers, the DOMINANT SEVENTH; others call it the principal seventh. This chord serves to express bold and decided feeling.

43. The second consists of a base note, minor third, perfect fifth, and minor seventh, as A, C, E, g—D, F, A, c, &c. Or it may be described as a minor common chord with a minor seventh. This chord may be made on the second, third, and sixth degrees of the major scale, and

on the fifth, fourth, and first degrees of the descending minor scale. This chord is not so suited for decided expression as the dominant seventh.

44. The third consists of a base note, minor third, flat fifth, and minor seventh, or a diminished common chord with minor seventh, as B, d, f, a. This chord may be made on the seventh degree of the major scale the second degree of the descending minor scale; and on the seventh degree of the ascending minor. It has a character of ambiguity.

45. The fourth consists of a base note, major third, perfect fifth, and major seventh, as C, E, G, B—F, A, c, e, or may be described as a major common chord with major seventh added. It may be made on the first and fourth degrees of the major scale, and on the sixth and third degrees of the minor scale. This chord is suited for harsh expression.

46. The following table presents the preceding chords at one view.

1. Major.	Common chord.	
2. Minor.	,,	
3. Diminished.	,,	
4. Major.	,,	with minor seventh.
5. Minor.	,,	,,
6. Diminished.	,,	,,
7. Major.	,,	with major seventh.

47. There is also a very useful chord called the diminished seventh, which consists of a base note, minor third, flat fifth, and diminished seventh, and may be said to consist of the leading notes of four different keys. It is consequently of a very ambiguous character, as B, d, f, a♭—C, E♭, G♭, B♭♭, &c.

These are the derivatives of *all* combinations of notes or of chords. It is immaterial in which octave a chord is placed;

it has the same explanation; as words produce the same meaning, whether written in Roman or Italian letters; so sounds produce a similar effect in either octave.

48. It will likewise be useful for sketching out a piece of music, to mark the major common chords with large Roman figures, and the minor common chords with small figures, and for a diminished chord a small o may be placed to the left of the figure, and a chord of the seventh may have a small 7 placed to the right of these figures, for example:

I, ii, iii, IV, V^7, vi, ^{o}vii.

The large I shows that it is to be a major common chord on the first degree of the scale, &c.; the figure vi will represent a minor common chord on the sixth degree of the scale; V^7 will show a chord of the seventh on the fifth degree of the scale, which is a dominant seventh; if we add a seventh to first or fourth degree of a scale, we pass a line through the seven $^{\chi}$, as I^{χ}, IV^{χ}, which indicates the seventh to be a major seventh.

To the above we may prefix the letter of the key. A I will indicate a major common chord of A. a i, the minor common chord of a. A IV would indicate a major common chord on the fourth degree of A, which is the major common chord of D. G IV would indicate a major common chord on the fourth degree of G, which is the major common chord of C, &c.

CHAPTER VI.

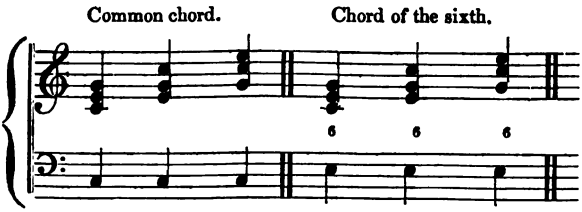
HARMONY CONTINUED.

49. All the intervals of a chord, without changing its derivation or root, may likewise be used as base notes. This is termed Inversion.
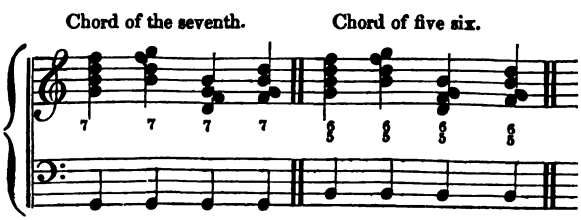
50. Inversion of a chord is that change of its component parts, with respect to its root, by which, though the harmony remains the same, the *order* of the intervals is varied.

51. The first inversion of a chord is when the *third* is placed in the base instead of the root.

When the third of a common chord is placed in the base, the other intervals become third, sixth, and eighth to it. This inversion is called a chord of the sixth, and is marked with a figure 6.

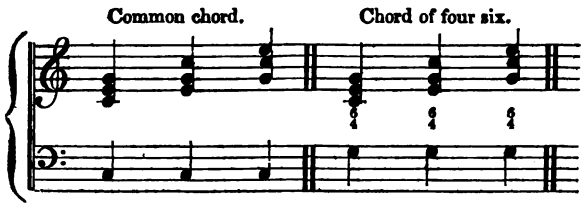


When the third of a chord of the seventh is placed in the base, the other intervals become third, fifth, sixth, and eighth to it. This inversion is called a chord of the five six, and is marked $\frac{6}{5}$.
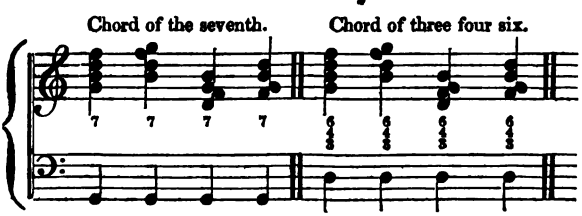


52. The second inversion of a chord is when *the fifth* is placed in the base instead of the root.

When the fifth of a common chord *is placed in the* base, the other intervals become fourth, sixth, and eighth to it. This inversion is called the chord of the four six, and is marked $\frac{6}{4}$.
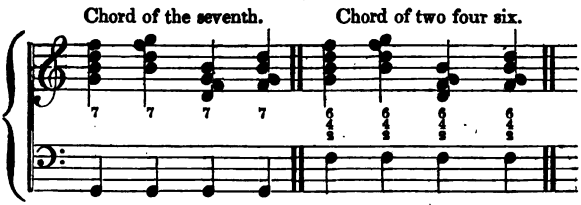


When the fifth of a chord of the seventh is placed in the base, the other intervals become third, fourth, sixth, and eighth to it. This inversion is called the chord of the three four six, and is marked $\frac{6}{4}_{3}$.



53. The third inversion of a chord is when the seventh is placed in the base instead of the root, and consequently can only take place with chords of the seventh.

When the seventh of a chord is placed in the base, the other intervals become second, fourth, sixth, and.

eighth to it. This inversion is called the chord of the two four six, and is marked $\frac{6}{4}$.
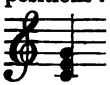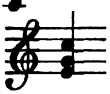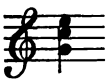


54. There is much music written for the organ with only the base expressed in notes, and the other intervals being indicated by the above-mentioned figures. In such music the notes that have no figures placed over them have the common chord (37) added.

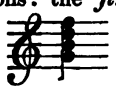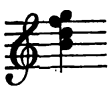
In playing from figured base, where the added intervals to the given base are expressed by figures, the same number of intervals should be added to ensure a flowing progression. It does not produce a good effect when sometimes two or three notes are added, and at others only one; there ought to be an equal number of parts.

55. If the number of parts be increased, that is, if a piece be arranged for several voices or instruments, as the chords of music *very* seldom exceed four different sounds, it follows that some of the intervals must be doubled, in which case the root and fifth of a chord are more frequently doubled than the third or seventh, because the third and seventh of a chord have something peculiar in themselves that distinguish them from other intervals.

56. It likewise follows that in pieces of only two or three parts some intervals of a chord must be omitted. But no positive rules can be given, either for doubling or omitting intervals; the composer must be guided by the effect to be produced.

57. It must be borne in mind that the changes in the chords already explained *only* refer to the alteration of the base note, and is termed inversion. These chords may also be varied in the *upper* parts, that is, either interval may be placed in the treble or other parts. This is called the POSITION of a chord.
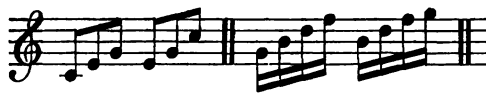
58. Common chords and their inversions have *three* positions: the *first* is when the fifth is in the upper part ; the *second* is when the eighth is in the upper part ; and the *third* is when the third is in the upper part .

59. Chords of the seventh and their inversions have *four* positions: the *first* is when the seventh is in the upper part ; the *second* is when the eighth is in the upper part ; the *third* is when the third is in the upper part ; the *fourth* is when the fifth is in the upper part .

All writers agree with respect to the inversions, but many differ in the order of the positions, some calling them in the first position when the eighth is in the upper part, &c.

60. In playing from figured bases, or in harmonising, it is desirable that no two chords should follow each other in the same position, except chords of the sixth.

61. Hitherto in our examples the chords have been simultaneously struck, but each note may be separately sounded without altering the nature of the chord:
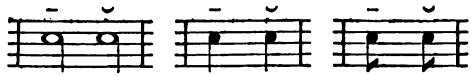


This may be done either in the treble or base.

CHAPTER VII.

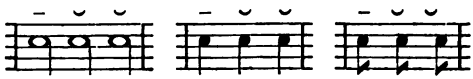
CONSTRUCTION OF BARS.

62. In order to facilitate the reading of music, and also to show which notes are to receive particular expression, perpendicular lines are drawn across the staff, called BAR LINES; these divide the music into equal portions, each portion, although differing in the number of notes, is the same in respect to quantity and the time of performance. These divisions, called *Bars*, being somewhat analogous to feet of poetry, may be similarly explained.

63. Bars in music are divided into TWO classes; the one containing *two* and the other *three* parts. Those bars which contain but two parts have the first part accented and the other unaccented; those containing three parts have the first accented and the other two unaccented. Each class can be represented by the same and by every species of note; for example, the first class may be thus represented:



and the second class thus:



The first class, containing an equal division, are called common, and the second, or unequal divisions, are called triple.

To these distinctions the word time has been added, so that the first class is said to be in *common time*, and the second in *triple time;* whereas by time we understand the sensible and external measure of duration estimated by motion; and in the above examples, taken *separately*, there is nothing to define motion: in fact, the same effects may be produced by playing that bar which contains but two crotchets, as would be produced by playing that which contains two minims, &c.
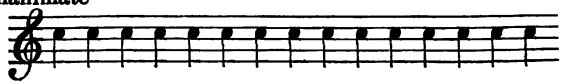
64. The number and species of notes used in the rhythmical construction of every bar, are indicated by characters or figures placed immediately after the signature. C indicates the rhythmical division of the bar to be two minims; and when figures are employed, the lower one shows the *quality* or species of note, and the upper the *number* of such notes in each bar. When the lower figure is 2, it means minims are employed—the figure 4, crotchets—the figure 8, quavers; consequently, $\frac{3}{2}$ would mean three minims in each bar—$\frac{2}{4}$ two crotchets—$\frac{6}{8}$ six quavers, &c.

65. A variety of effects may be produced with the same succession of notes, by a slight alteration in the disposing of it into bars, by shortening or lengthening the value of some of the notes—by inserting rests—making some staccato, &c. Were it not thus divided into bars, there would not only be a difficulty in reading, but there would be nothing to mark the necessary expres-
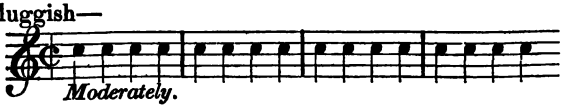
sion. We submit the following table to assist the student.

Melodies arranged according to the following diagram will produce the effect or style here described.
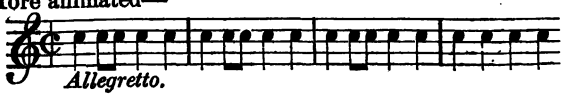
Inanimate—
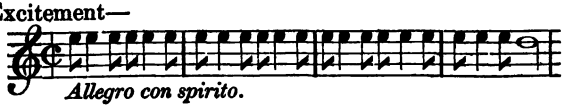


Sluggish—
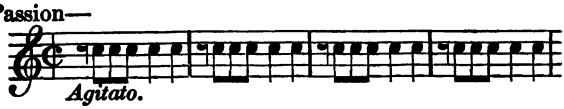


More animated—



Excitement—
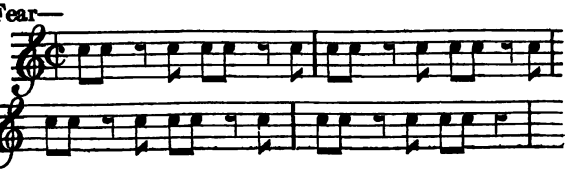


Passion—
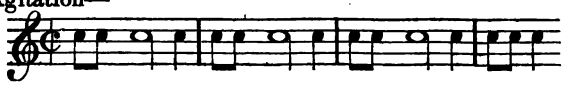


Vexation—



Fear—



Agitation—



Resolution—
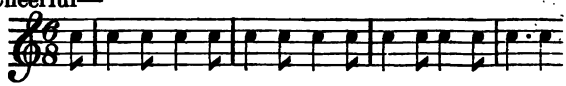


Graceful—
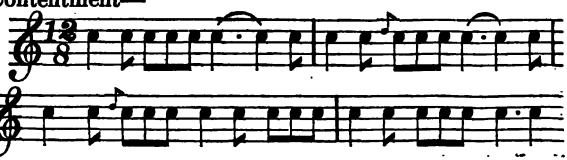


Haughty—



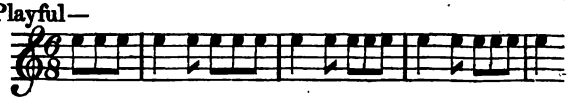
Cheerful—



Contentment—



Playful—



66. Although the knowledge of feet in poetry is not indispensable to the knowledge of the metre in music, yet the two objects are so similar, that the one explains the other; hence an acquaintance with the rhythmical

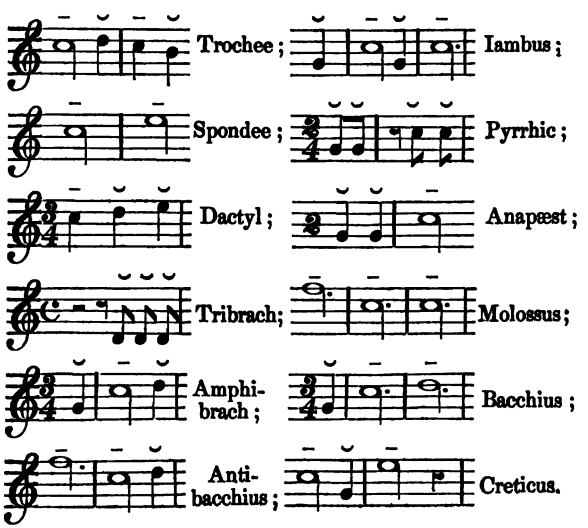
laws of poetry is of the greatest importance to such as have in view the composing of vocal pieces.

67. A foot in poetry has either two or three syllables.

68. The feet containing two syllables are the Trochee, which has the first syllable accented and the last unaccented, as Hāteful; the Iambus, which is accented thus, Bĕtrāy; the Spondee – –; the Pyrrhic ⏑ ⏑.

69. Those containing three syllables are the Dactyl – ⏑ ⏑, the Anapæst ⏑ ⏑ –, the Tribrach ⏑ ⏑ ⏑, the Molossus – – –, the Amphibrach ⏑ – ⏑, the Bacchius ⏑ – –, Antibacchius – – ⏑, and the Creticus – ⏑ –.

These are all expressed in music according to the following example:—



It will be found, by comparison, that we have here noticed more feet than we have in the English language; the additional four are employed by the Germans, and may perhaps in some degree account for the superiority of their compositions.

70. If we select words to guide us, or rather if we put a melody to given words, we must be careful to let the *accent* of the words and that of the music correspond: the words ought to suggest the melody, and not, as in too many cases of modern composition, first compose an air, and then select the words for it. The following remarks may assist the young composer on this subject.

71. In reality, nothing but the vowels and diphthongs of a word or syllable can be sung; the consonants serve only to give more variety of pronunciation than could be produced by a vowel or diphthong alone; but one vowel or diphthong is better calculated for singing than another, and this according to the greater ease and openness with which it may be pronounced and prolonged.

72. The broad long *A*, therefore, as heard in are, awe, fall, wall, is the best vowel for holding notes and difficult passages: the nearest related to it are its two long modifications, *ah*, as in father, and the *ai*, as in pain.

73. The next vowel in rank is the long open *O*, as in *no*, sloe, slow; its broad modification, as in cross, cold, is nearly as good as the first broad *A*; but its pronunciation in moor, prove, is nearly as bad as singing ai, u.

74. The third in rank is the long Italian *E*, as in weigh, neigh; but the long English *E*, as in hear, fear, is the same as the Italian *I*; as in bear, tear, or rend, it is the same in singing as the above ai in pain.

75. The fourth in rank is the said long Italian *I*, like the English e, here, fear, tier; the English diphthongal *I*, as in fine, wine, is nearly as good as the first broad *A*, as will be shown under diphthongs.

76. The last vowel in rank, therefore, is the long Italian *U*, like the English oo, as in moor, poor: it is nearly the same as the English long u, in tune, pupil.

77. To the above vowel must be added the modification of *O* into ö, as in the French feu, jeu, which is nearest after *O*, and the modification of u into ü, as in the French Rue, Statu, which is the worst of all vowels in singing.

78. Concerning short vowels, as in back, neck, pick, reck, &c., it must be observed, that they do not properly admit of long notes or passages, even when they occur in accented syllables, because it alters the pronunciation of the word so as to make the above syllables sound like bah—ck,—ne—ck, &.; but this has not always been attended to even in good compositions.

79. Diphthongs are more or less good for singing, according to the vowel which predominates in the sound of each when divided into two vowels.

81. Oy, in the word boy, is sung like bau—y, and, consequently, it is in reality as good as au; and the long *oi* in noise is the same.

82. Uy, as in guy, buy, and *ui*, in guile, are nearly as good as oy and oi, because in singing they are nearly the same as ai—y.

83. The long diphthongal *I* and *Y* are sung like a—y, and therefore are nearly as good as au.

Ou, as in hour, is sung like au-a, and therefore are really as good as au.

84. What has been said concerning short vowels may also be said of short diphthongs.

85. Some proper diphthongs, whose *sound admits of* the division into vowels, must be distinguished from those more improper ones where two vowels are pronounced as one only, as ae, ai, au, ee, ea, eu, oa, oo, in aera, air, author, eel, fear, bear, leopard, eulogy, oar, foe, too, &c.

86. All holding notes, figurative passages, and final cadences, should therefore, as much as possible, be given to such words or syllables as contain the best vowel or diphthong according to the above explanation, and particularly to such as end with a vowel or diphthong, because it is disagreeable to hear a singer dwell long on a half syllable before its full pronunciation is complete.

87. With regard to consonants, the composer and singer ought to be particularly careful of them; the former ought to avoid harsh tones where they would become too crowded, and the latter to pronounce them as gently as plainness will admit; but the composer also should take care not to set words which contain a crowd of consonants to quicker notes than will admit of a free pronunciation.

CHAPTER VIII.

POETICAL MEASURE.

88. As in language cæsuras are necessary to mark the divisions of the sense, so in musical compositions they are equally essential to produce the intended effect on our own feelings and those of others.

89. In these divisions of the sense, we find *two* principal marks by which they may be distinguished. First, the manner in which they end, or that rest whereby the cæsura is expressed in the material part of the science, which is called melodic punctuation; and, secondly, the compass or extent, together with a certain symmetry or proportion of the same, observable in the number of feet in the examination of their constituent parts, which is termed RHYTHMUS: such portions are called Sentences. These sentences are named according to the peculiar form of their ending: those, therefore, that close on the dominant of the key, will be called dominant sentences, and those on the tonic, tonic sentences.

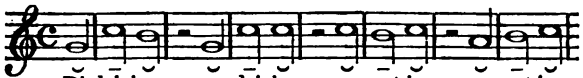
90. Sentences are divided into two or more parts; such divisions are termed PHRASES; consequently, it requires *two* phrases to make a sentence, and *two* sentences form a period. Periods, like sentences, are styled either dominant or tonic periods, according to their peculiar endings. These distinctions may likewise be observed with regard to phrases.

91. We may observe by way of recapitulation of the preceding remarks, that it requires *at least* two accents (a strong and a weak accent, or *vice versâ*) to make a foot—two feet form a phrase—two phrases a sentence—and two sentences form a period, and two periods form a short musical piece. Many excellent airs are of no greater compass, and come under this classification.

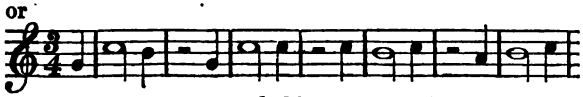
92. As this arrangement seems somewhat analogous to verse, we shall, before entering into a more minute description of phrases, sentences, and periods, show how the various poetical measures may be expressed in musical notation, and in doing this we shall, as much as possible, confine ourselves to the same notes, thinking thereby the attention of the pupil will be more fixed to this subject, as by the same notes he can better contrast the various effects of the different feet.

93. Iambic verses may be divided into several species, according to the number of feet or syllables of which they are composed.

The shortest form of English iambic consists of an Iambus with an additional short syllable; which may be expressed in music, thus :—

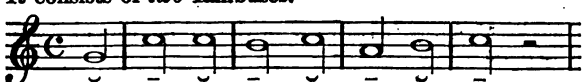


or

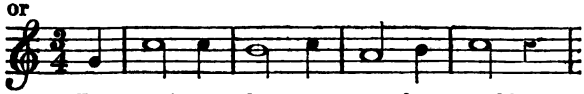


We have no poem of this measure, but it may be met with in stanzas. The Iambus with this addition coincides with the Amphibrach.

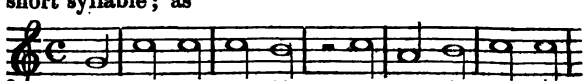
94. The second form of our Iambus is also too short to be continued through any great number of lines. It consists of *two* Iambuses.
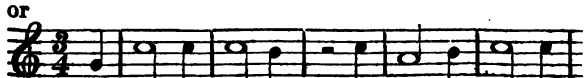


or



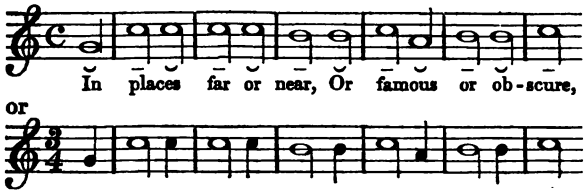
95. It sometimes takes, or may take, an additional short syllable; as



or
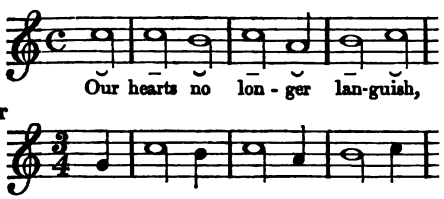


96. The third form consists of three Iambuses, as
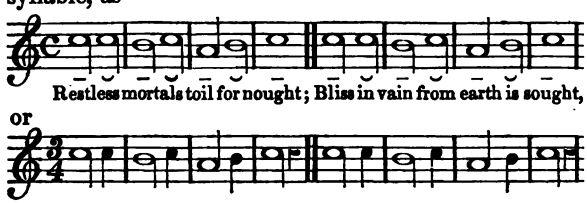


or

97. It sometimes admits of an additional short syllable, as



or

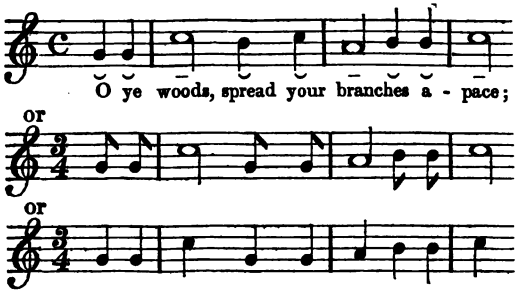
98. The most usual Trochaic verse is that which consists of three Trochees, with an additional long syllable, as
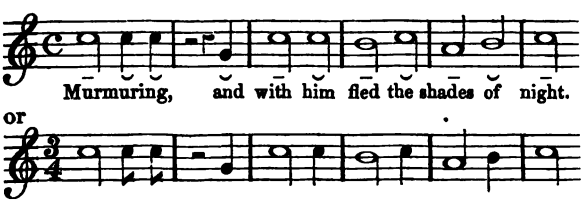


or

99. It is needless to go through these examples so minutely as we have the Iambic measure; they are all capable of numerous variations: sufficient has been given to show the necessity of particular attention being paid to the agreement of the music and poetry; we shall therefore close this kind of illustration with the

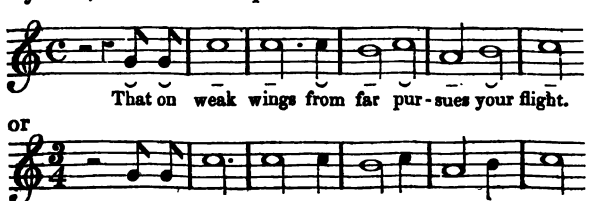
Anapæstic verse which contains *three* Anapæsts: this is a very pleasing measure, and much used, both in solemn and cheerful subjects.



100. A great variety is produced when various feet are combined. In the following example the first foot is a Dactyl; the rest are Iambuses:—
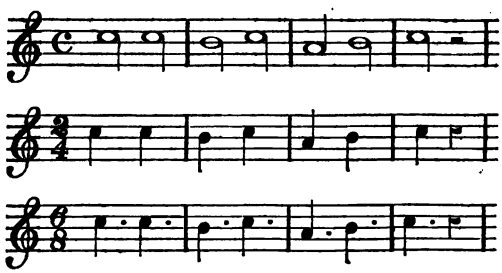


101. In the following example the first foot is a Pyrrhic, the second a Spondee:—
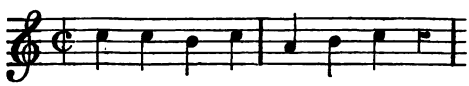


102. In all the preceding examples the bar is divided into but two parts, accented and unaccented; consequently but two chords are employed in each bar; a further variety may be produced by using bars that have one accented and two unaccented parts, giving the first syllable two chords instead of one; for it must be observed, that although we have used the $\frac{3}{4}$ bar, there are but two chords in each bar, the accented chord being a minim, and the unaccented one a crotchet.

103. It must also be borne in mind, that the characters after the signature, as shown in the 'Elements of Music,' merely refer to the species of notes the composer has used to form his bars; as a proof of this the same melody may be expressed in every species of note.



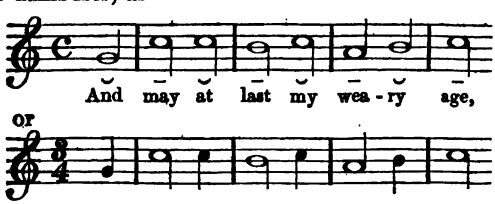
The above melody would produce precisely the same effect on an audience played from either lines. It is true the minim is a longer note than a crotchet, but if we place the Italian word *Allegro* before the first example, and the word *Andantino* before the second, and the word *Andante* before the third, and thus write these examples in three separate books for three performers to play at the same time, counting two for each bar, neither would know what kind of notes the other was playing from, a sufficient proof that these characters do not regulate

the *time;* and that the bar marked $\frac{6}{8}$ is as much simple common time as that marked C; that is, there is an equal division of the bar in both cases: that marked $\frac{6}{8}$ is no more a *compound bar* than either of the others. If we place the above sentence in two bars, we then form a *compound bar* by placing two bars into one; and if it be expressed in crotchets, a line should be drawn through the C to indicate such compound—

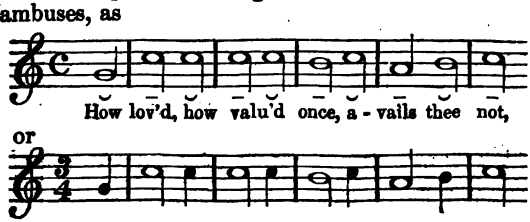


in this the *melody* is not altered, but the *accent* is; for in this we have but two notes *strongly* accented, whilst in the previous example there are four. The latter will not be so monotonous as the former.

104. The fourth form of Iambic verse is made up of four Iambuses, as
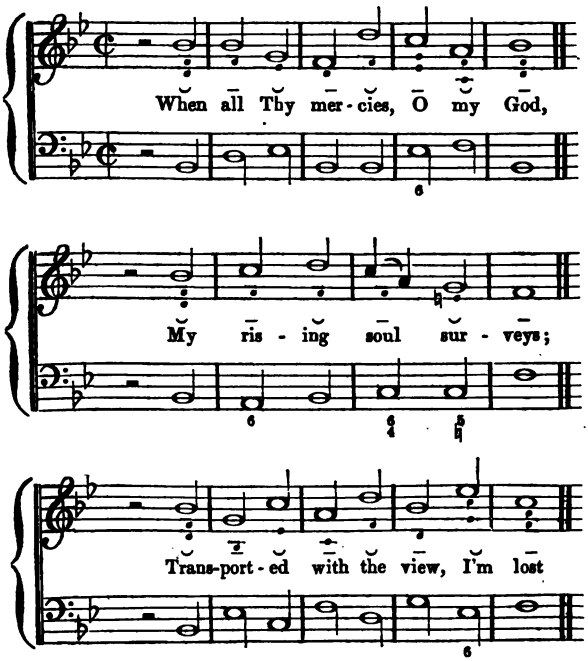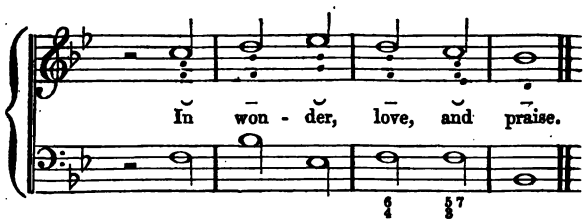


The fifth species of English Iambic consists of five Iambuses, as



105. The only additional example of Iambic measure we shall refer to is made up of seven Iambuses.

This was anciently written in one line: but it is now broken into two: the first containing four feet, and the second only three. This species is much used in our Psalmody, and instead of employing the same melody, I shall exemplify it by one of Stanley's (of Birmingham) tunes: these deserve to be more used; compositions so well adapted for congregational devotion are rarely to be met with.





Although this melody might be more suited to *these words* if it were transposed into the key of A, we have thought it right to give it in every respect as published by the author, considering it an unpardonable liberty for any publisher or professor to make alterations either in the melody or harmony of others, particularly of living composers, without their consent: we have much of this in the present times. Such meddlers not having the ability to compose a good melody, should not presume to attempt an improvement in the composition of others.

CHAPTER IX.

PHRASES, SENTENCES, AND PERIODS.

106. In a preceding chapter we have shown the analogy between bars in music and feet in poetry, or rather we have shown how feet in poetry may be expressed in bars; the term *bar*, and the description given of it, is applicable only to the *performance* of music. We are now treating of musical *composition*, and shall therefore, in this work, discontinue the use of the word *bar*, and continue our explanations with the term *foot* instead, because by a bar, only that which is contained

between two perpendicular lines is referred to, whereas a foot in melody is sometimes expressed in one bar: for example, a trochee (98), sometimes a foot, requires part of two bars, as the Iambus, sometimes the whole of two bars, as the Spondee, and some feet more and others less. It must therefore be distinctly understood, that the term foot, as in future used in this work, does not mean a bar of music; and the student must be very guarded not to confound the two terms, foot and bar, with each other.

107. As in language a succession of words forms a sentence, so in music a succession of chords forms a sentence; but in music such sentences admit of a two-fold explanation: the one *melodically*, and the other *harmonically*, and the two must agree. We shall first treat them melodically.

108. A sentence in music is that number of successive sounds, or when harmonised that succession of chords, which when performed, conveys to others a complete idea or thought.

The most customary and useful musical sentences are those expressed in *four* feet. Those sentences that end with the tonic are called tonic sentences, and those that end with the dominant, dominant sentences.

109. These endings have a great analogy to grammatical punctuation: when a sentence ends with the tonic or key-note, it answers to the period (.); when with any other interval of the tonic harmony, it may be compared to the colon (:) or semicolon (;).
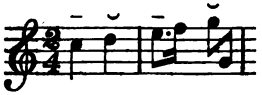
110. Sentences of four feet are more frequently used than any other; they are not only the most useful, but likewise the most agreeable sentences that are formed. But the student must bear in mind, that when we speak of *sentences* of *four* feet we are not restricted

to *four bars* (130), for it frequently requires *more*, and sometimes less, than four bars, to express a sentence of *four* feet. By perfectly understanding the distinction between bars and feet he may save himself much embarrassment. In all former works the bar has been treated as a foot. Their authors have not sufficiently entered into the detail of comparison with poetry; it therefore must be *very* distinctly understood when we describe a sentence containing a certain number of *feet*, we do not mean *that* number of bars.
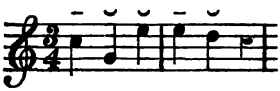
111. Sentences of four feet are generally composed of *two* phrases of *two* feet each; those phrases that end with an interval of the *dominant* harmony are called DOMINANT PHRASES, and those that end with an interval of the *tonic* harmony are called TONIC PHRASES.

Some writers call the former Imperfect Phrases, and the latter Perfect.

A Dominant Phrase in Common Time.
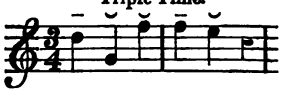


A Dominant Phrase in Triple Time.



A Tonic Phrase in Common Time.



A Tonic Phrase in Triple Time.



The above phrases in common time are composed of two trochees, and those in triple time of a dactyl and trochee. Phrases may be formed of all kinds of feet. It is unnecessary to extend this work by giving an example in every kind of foot, and every species of notes, the above is sufficient to define a phrase: the student by way of practice may form phrases of all the various kinds of feet. These phrases may be extended, which we shall show after we have explained the sentence and the period.
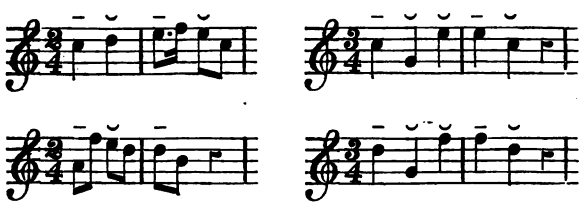
112. Sentences, like phrases, are named according to their endings; those ending with the dominant harmony are called dominant sentences, and those ending with the tonic harmony are called tonic sentences.

113. The same phrase repeated will form a sentence, or two different phrases united form a sentence.
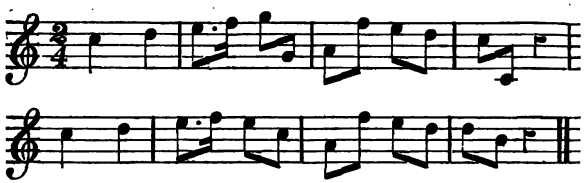
114. Two sentences form a *period;* periods, like phrases and sentences, are named according to their endings. The same sentence *repeated* will form a period, or a period may be formed of two different sentences.

115. Two periods form a musical piece; more periods may be employed to form a musical piece, but *many very excellent melodies* contain only two periods, or four sentences; and in many such pieces the second and fourth sentences are only a repetition of the first.

116. Dominant phrases, sentences, or periods, may be changed into tonic by altering their endings. The preceding examples of phrases may be thus changed:—



117. Two phrases of common time united form a sentence (108), and the above united with the preceding example forms a *dominant* period of two sentences, each sentence containing two phrases.



If the second sentence be played before the first, we have a *tonic* period. The sentences in triple time may be similarly united.
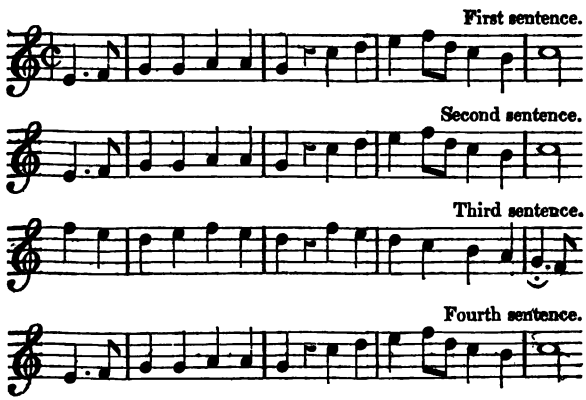
Some writers call the period a STRAIN.

118. The student is recommended, before he proceeds further, to analyze or examine some melodies of the old masters, that is, to play over *the melody only;* and in doing this let him stop at every fourth foot, where he will find a certain pause of the mind, and when he has ascertained where these sentences end, let him play but *three* feet of the same, and he will readily feel this is not so complete as when he played the fourth: the ear is not so satisfied. Then let him examine how many sentences the piece is divided into, and whether any sentence is only the repetition of a preceding one, and how many times such sentence is repeated to complete the piece. He will find many short and excellent melodies, in which one sentence is repeated more than once.

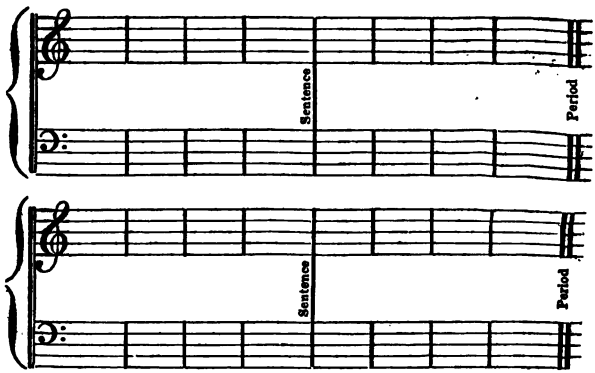
119. Next let him examine whether they are tonic or dominant sentences; and if he take the trouble to copy such melodies on paper, writing only one sentence in a line, he will find something analogous to four lines of poetry, not only having the same number of feet in each line, but also a similarity of endings, somewhat answering to rhyme; that is, in some the first and third may finish alike, and

then the second and fourth, or the first and second may be dominant endings, and the third and fourth tonic endings, and so on. He may then proceed to examine the phrases, and he will find they can be similarly analyzed. When he can thus analyze a melody, let him play or sing over some of those he has been accustomed to play or sing, and he will then find he has a greater scope for expression, he will not be so much depending on every passage being marked Pia. or Forte, &c., but will judge for himself,—let him try such melodies in various ways.

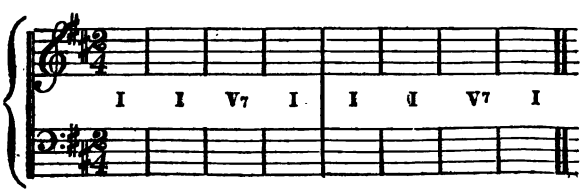
120. The following familiar short piece contains four sentences, but the second and fourth are only repetitions of the first.

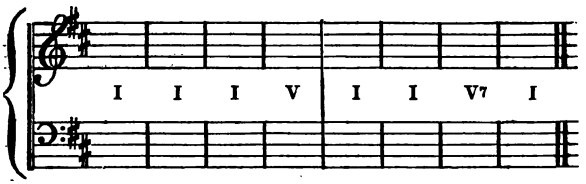


121. The pupil, having advanced thus far, is recommended to take a piece of music paper and attempt an original composition. Let him first divide the staff into sixteen bars, marking the sentences by passing the bar line through both staves, and the periods by double bars.
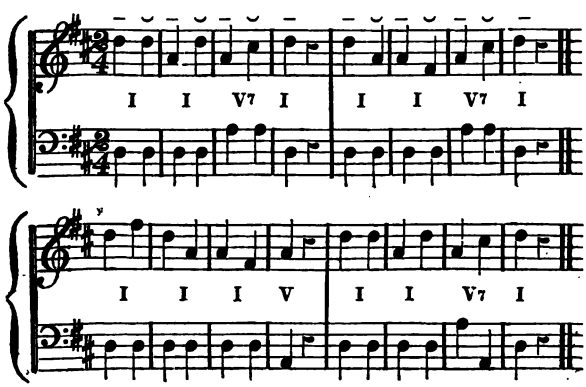


122. The next thing to be selected is the key (31), the signature of which is to be placed immediately after the clef; the key we will suppose to be D: then the student has to select the species of note to be employed, which we will suppose to be two crotchets in each bar; this he shows by placing the figures $\frac{2}{4}$ immediately after the signature. The chords to be used, and the order in which they follow each other, may now be determined: let it be the common chord on the first degree of the scale, and the chord on the fifth degree; this is generally a chord of the seventh. Many pieces have only these two chords; and, indeed, these are the prevailing chords in *all* compositions. Let him mark these according to 48, thus:—
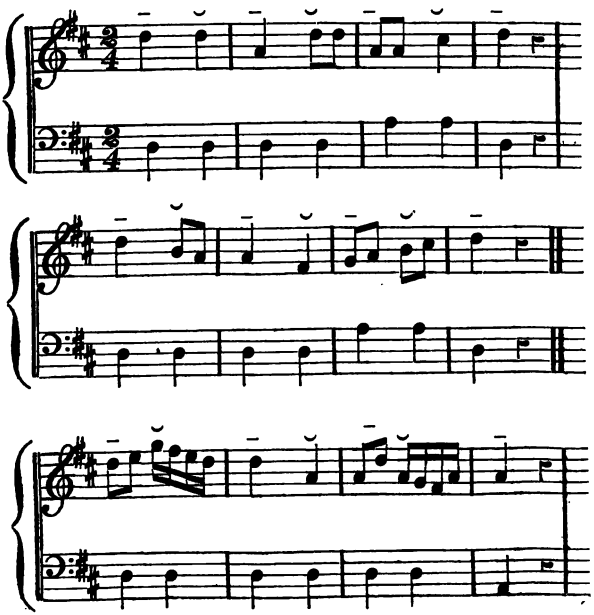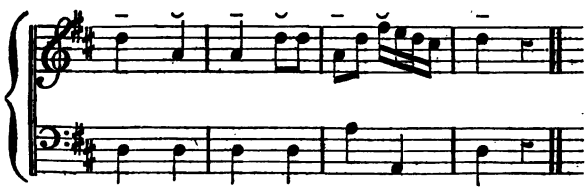




This admits of as great a variety as there are ways of changing these figures, I, I, V, I, or I, V, I, V; V, I, I, I, or V, I, V, I, &c., &c.; yet there should even in this be a certain symmetry. In the above arrangement the first, second, and fourth sentences rhyme as in the familiar piece just referred to.

122. He may now place the roots (49) of the chord in the *base* line, and if he form his piece **after the model** of trochaic verse (98), the last bar of each sentence will have but one note. See the following example. He may now select any note of the chord for a melody. Having done this, let the composition be played, and it will be found there is nothing but the monotony of crotchets that offends the ear.
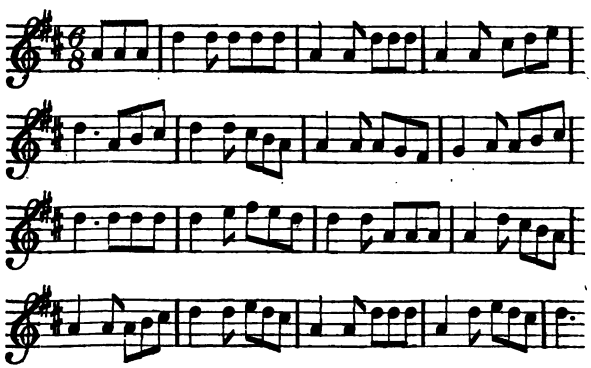


124. In order to break the monotony of crotchets, and produce a more pleasing melody, other notes may be introduced before or after these rhythmical divisions of the bar, which may be another note of the harmony, or the repetition of one of these notes; or notes may be introduced that do not belong to the harmony. When such notes follow the original division of the bar they are termed PASSING notes, and when they precede it they are termed notes of ANTICIPATION; the latter are really APPOGGIATURAS, that is, ornamental notes. Both kinds are frequently used in the same piece. The following example is the preceding melody with all these various additions:—

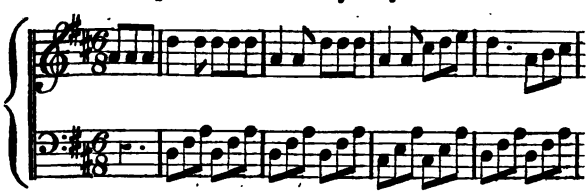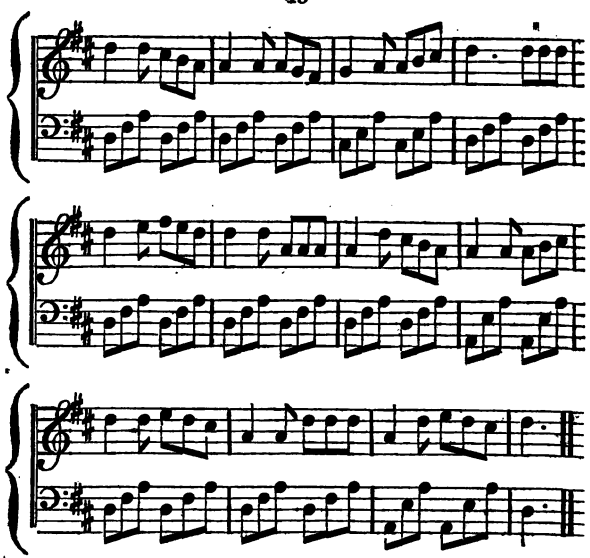




125. As a variety of effects may be produced by the same succession of notes, we will now arrange this melody according to the diagram given in 65: the key of D being of a lively, cheerful character, we select playfulness as the style:—



If the base be now written according to 61, it will show how the previous monotony may be removed.





In the preceding melodies, we have purposely confined ourselves to but two chords, and also to the separation of the chords shown in 61, our object here being solely to instruct. Other chords, and other separations of them, may be introduced, thereby increasing the variety; but, as we have already observed, the tonic and the dominant are the prevailing chords in all compositions, the student will do well to invent several melodies with these, and also to arrange the same melodies in the various styles shown in 65.

125. Before attempting the introduction of other chords in an original composition, we would refer the pupil to the remarks on Harmony in the following chapter; and after he has carefully perused these, he is recommended again to analyze some pieces of our great

masters, which, when he can do readily, he will find it will greatly assist him to give correct expression in the performance of their works.

CHAPTER X.
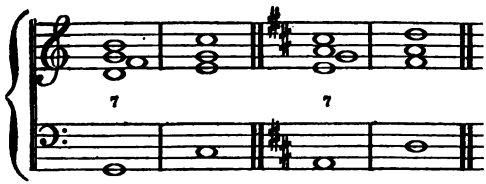
HARMONY CONTINUED.

126. HARMONY MUST ALWAYS BE SUBSERVIENT TO MELODY, and it being of the greatest consequence that the harmonic and melodic closes correspond, the first thing in harmonizing a melody is to ascertain in what key the melody is written, and then *where* and *what* closes are made therein.

127. Closes in music may be compared to the punctuation of language. As in language it is necessary to divide a written composition into sentences or parts of sentences by points or stops, for the purpose of marking the different pauses which the sense and an accurate pronunciation require, so in music the different sentences or parts of sentences must be marked, which is done by particular successions of harmony, termed closes or cadences.
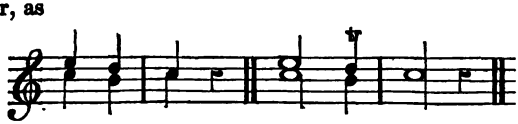
Writers are not generally agreed as to the classification of closes: some make but two classes, perfect and imperfect, subdividing these into delayed and avoided; others divide them into four classes, perfect, imperfect, false, and mixed cadences, subdividing some of these; others again into four classes, calling them perfect or full closes, imperfect or half close, deceptive close, and close delayed; in other words, a false, flying, or abrupt close; and call such as do not come under these divisions, licenses, &c.

All, however, agree that the perfect or full close, which is the tonic harmony preceded by the dominant, is the most satisfactory and best suited for the final close of any piece.
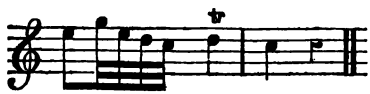


128. This may be compared to the full stop or period (.), for if this is played the ear will be perfectly satisfied. In *melody* this full stop or perfect cadence can only be made with the tonic. When this succession of harmony is in any other position than as that in the above example, it is less satisfactory, for the ear will expect something else to follow.
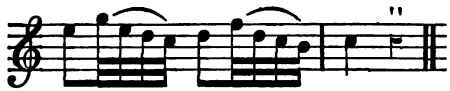
129. A cadence consists of *three* parts: first, the preparation note, which is expressed in the accented part of the bar; secondly, the cadence note, which is expressed in the unaccented part of the bar; and thirdly, the closing or cæsural note in the accented part of a bar, as
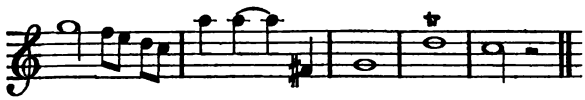


The preparation note is sometimes ornamented with collateral notes, as for example—
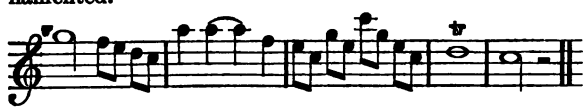


and sometimes the cadence note, as well as the preparation, is ornamented—
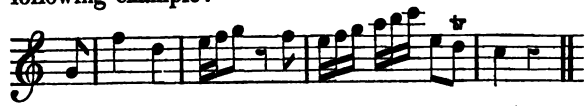


130. Sometimes a sentence of four feet is expressed in five bars by the cadence occupying three bars, that is, a bar for the preparation note, another for the cadence note, and a third for the cæsural note, thus—
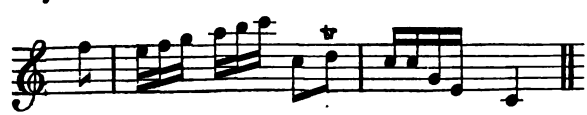


and in this case the preparation note is frequently ornamented.
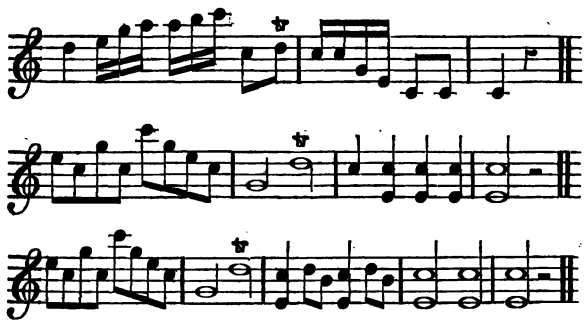


131. The cadence may be expressed in lesser compass: the preparation and cadence note may be expressed in the unaccented part of the bar, as in the following example:—
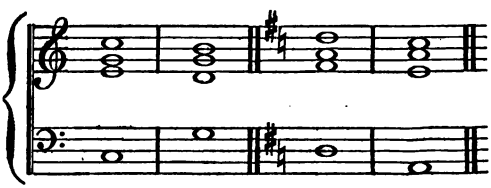


132. The following are examples how these closes may be further varied:—





133. Any other succession of harmony less conclusive may be compared to the colon, semicolon, and comma, and is termed an imperfect cadence or half-close.
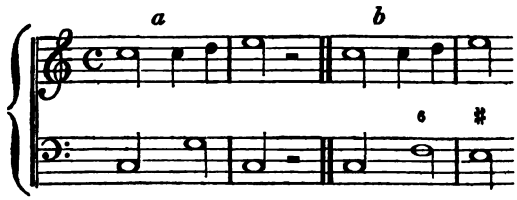


134. Closes may be greatly diversified by inversions and the changing their positions according to the completeness required, thus leaving it as a matter of taste with the composer how to use them.

135. In *melody* these stops or cadences are generally made with the second, fifth, and seventh degrees of the scale; the fourth and sixth degrees are very seldom used at the end of a sentence of melody.

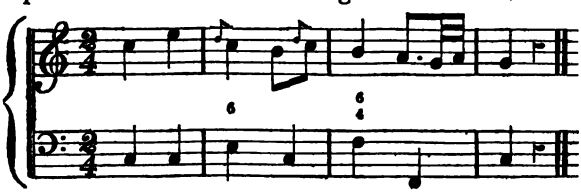
136. The *first accented* note of a sentence should be accompanied by the tonic harmony of such sentence.

137. Having ascertained the key of each sentence, and arranged the cadence of each, the cadence of the phrases should be harmonized.
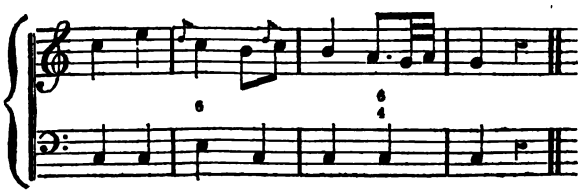
138. When a phrase closes on the third degree of the scale, it may be accompanied by the tonic, as at *a*, or it may be accompanied by the dominant of the minor scale, as at *b*. This harmony should not be used at the close of a sentence.
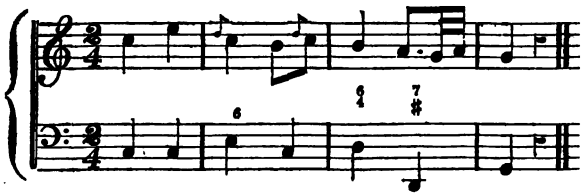


139. A *sentence* of melody closing on the dominant may be accompanied by the tonic if it be preceded by a perfect chord on the fourth degree of the scale.



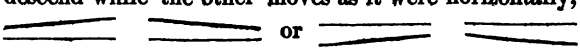
or



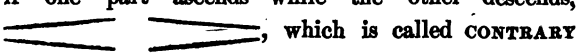
140. It would be incorrect to harmonize this sentence as in the following example, because the harmony makes a perfect cadence or full close, while the melody makes a half-close or imperfect cadence.



141. Having harmonized the closes of the phrase and sentences, there remains but little in each sentence to be completed; such harmonies should now be selected, for what remains to be harmonised, as will make the best melodic base, the base being next in importance to melody. For this purpose perhaps the best rule that can be given is to select such a base as will not move in similar motion with the melody; that is, that the two parts do not rise or fall at the *same* time, which is theoretically called PARALLEL MOTION; it is considered better should one part ascend or descend while the other moves as it were horizontally,



which is called OBLIQUE MOTION; it is still better if one part ascends while the other descends,
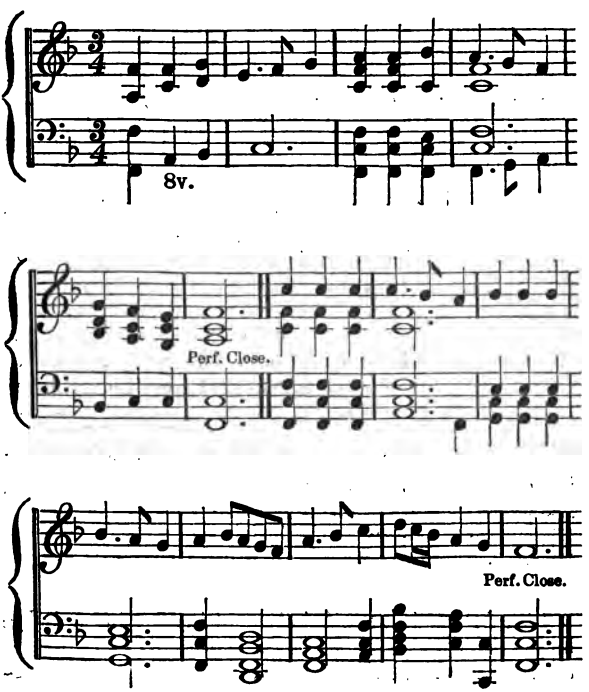


which is called CONTRARY MOTION.
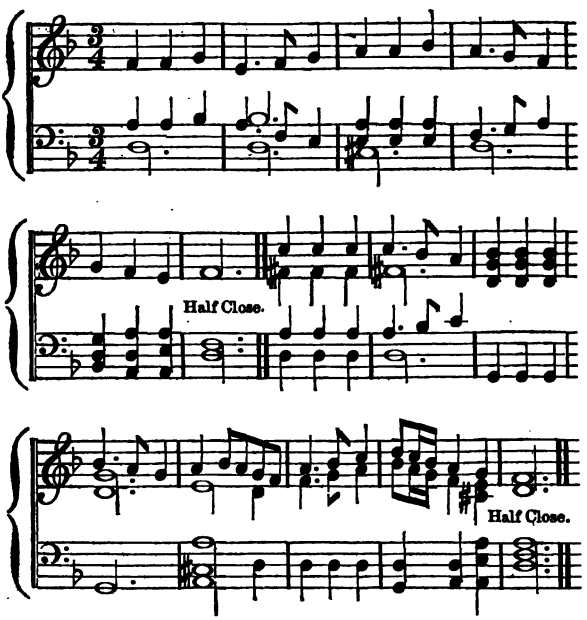
142. It requires much judgment in selecting suitable harmonies for a given melody; they should correspond to each other. Slow melodies ought not to have cheer-

ful harmonies, nor lively melodies slow harmonies: there should be analogy. The performance of the following examples will convince every one of the necessity of such analogy. In the first example the melody and harmony are in the same key; but in the second example the melody is in the major, while the harmony is written as though the melody were in a minor key.

Example 1.



Example 2.



However extraordinary the second example may appear, it is by no means unprecedented in the arrangement of sacred melodies of the present age, chords being frequently introduced which have no relation whatever to the key in which the melody is composed.

143. We have already observed (37), there are but two classes of chords, the one containing *three*, and the other four sounds; and have also stated on which degrees each is made (48). The following diagram presents them all at one view, and at the same time shows

what harmony *may* be selected for the accompaniment of a melody if it be in the *major* scale.

1	2	3	4	5	6	7	Sec.
I	—	I	—	I	—	—	38
I^{χ}	—	I^{χ}	—	I^{χ}	—	I^{χ}	45
—	II	—	II	—	II	—	39
II^{7}	II^{7}	—	II^{7}	—	II^{7}	—	43
—	—	III	—	III	—	III	39
—	III^{7}	III^{7}	—	III^{7}	—	III^{7}	43
IV	—	—	IV	—	—	IV	38
IV^{χ}	—	IV^{χ}	IV^{χ}	—	IV^{χ}	—	45
—	V	—	—	V	—	V	38
—	V^{7}	—	V^{7}	V^{7}	—	V^{7}	42
VI	—	VI	—	—	VI	—	39
VI^{7}	—	VI^{7}	—	VI^{7}	VI^{7}	—	43
—	^{0}VII	—	^{0}VII	—	—	^{0}VII	40
—	$^{0}VII^{7}$	—	$^{0}VII^{7}$	—	$^{0}VII^{7}$	$^{0}VII^{7}$	44

The ^{0} to the left of the figures denotes a diminished common chord. The figures on the right hand, 42, 43, &c., refer to the section that describes the chord.

The figures 1, 2, 3, 4, 5, 6, 7, refer to the melody, and those under these figures show the base note that *may* be selected to accompany it, they at the same time show whether it be a major or a minor chord; for example, suppose the note to be harmonized is the fifth degree of the scale, figure 5. The base note may be the first degree of the scale which will carry a major common chord, shown by the large I, or it may have a major common chord with a *major* seventh added, shown by the small line passed through the $^{\chi}$, marked I^{χ}; or the third of the scale may be selected to accompany this note of the melody, which will carry a minor common chord, as shown by the small III. If the fifth of the scale be selected for the accompaniment, the large V shows it to be a major common chord; the figure ^{7} added, V^{7}, shows it to be a major common chord with a minor seventh, and so on.
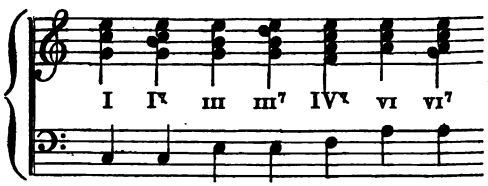
In selecting harmonies for a given melody, those of the tonic, dominant, and subdominant (13), should

be more frequently employed than any others. They should predominate; the occasional use of others judiciously introduced, adds greatly to the beauty of a melody.
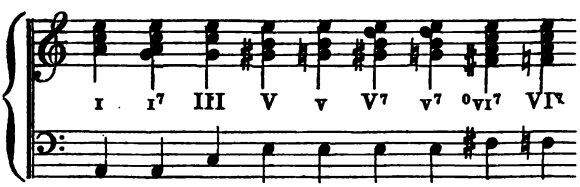
144. The following diagram will, in like manner, assist the selection of harmonies for a melody in a *minor* key; and as the sixth and seventh degrees are not alike both ascending and descending, there are two columns for these degrees of the scale, the first for the ascending, and the other for the descending melody:—

1	2	3	4	5	♯6	6	♯7	7	Sec.
I	—	I	—	I	—	—	—	—	39
I^7	—	I^7	—	I^7	—	—	—	I^7	43
—	II	—	II	—	II	—	—	—	39
—	^{0}II	—	^{0}II	—	—	^{0}II	—	—	40
II^7	II^7	—	II^7	—	II^7	—	—	—	43
$^0II^7$	$^0II^7$	—	$^0II^7$	—	—	$^0II^7$	—	—	44
—	—	III	—	III	—	—	—	III	38
IV	—	—	IV	—	IV	—	—	—	38
IV	—	—	IV	—	—	IV	—	—	39
IV^7	—	IV^7	IV^7	—	IV^7	—	—	—	42
IV^7	—	IV^7	IV^7	—	—	IV^7	—	—	43
—	V	—	—	V	—	—	V	—	38
—	v	—	—	v	—	—	—	v	39
—	V^7	—	V^7	V^7	—	—	V^7	—	42
—	v^7	—	v^7	v^7	—	—	—	v^7	43
^{0}VI	—	^{0}VI	—	—	^{0}VI	—	—	—	40
VI	—	VI	—	—	—	VI	—	—	38
$^0VI^7$	—	$^0VI^7$	—	$^0VI^7$	$^0VI^7$	—	—	—	44
VI^x	—	VI^x	—	VI^x	—	VI^x	—	—	45
—	^{0}VII	—	^{0}VII	—	—	—	^{0}VII	—	43
—	$^0VII^7$	—	$^0VII^7$	—	$^0VII^7$	—	$^0VII^7$	—	44
—	VII	—	VII	—	—	—	—	VII	38
—	VII^7	—	VII^7	—	—	VII^7	—	VII^7	42
—	VII^x	—	VII^x	—	VII^x	—	—	VII^x	45
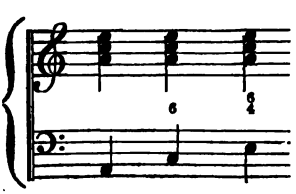
In order further to illustrate the utility of the preceding diagrams, we will select a single note and harmonize it in every way shown in them, the student being recommended, by way of practice, to harmonize in like manner each degree of *every* scale. For the sake of example we select the note E, and harmonize it as the *third* degree of the major key of C.
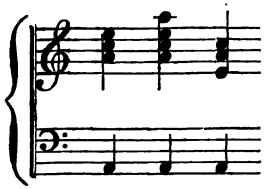


We now harmonize the *same* note as the *fifth* degree of the minor scale.



These harmonies admit of being inverted, (50): the first chord in the above example may be thus inverted:—



they likewise admit of being placed in various positions, (58): for example—



145. The chords with four sounds are designated DISCORDS, because they contain two notes which are scalar, or in alphabetical order; the lower note of the two is called the discordant note.

146. Although they are called discords, they are not always disagreeable; for when judiciously introduced they form the best of music.

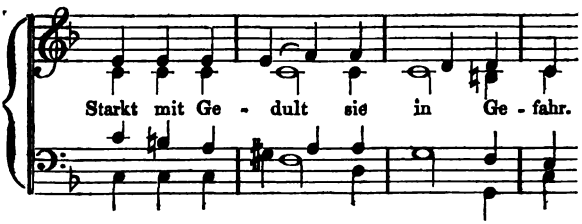
147. Almost all treatises give as a rule "Discords *must* be prepared and resolved," and not only so, but are very minute as to how and where, they must be prepared, and when and where resolved. That such preparations and resolutions have a smooth and soft effect is admitted, but it is a very great restraint on a young composer to say imperatively they "*must.*"

148. To prepare a discord is to let the discordant note be heard in the previous chord as a consonant interval.
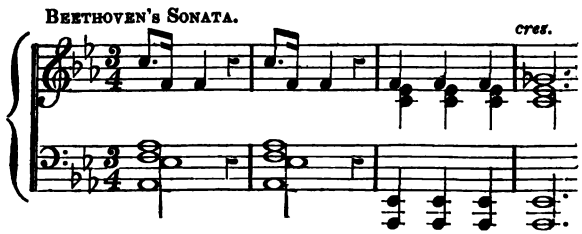
149. To resolve a discord is to let the discordant note descend to a consonant interval in the following chord.

150. The following few examples from Mozart and others show that the seventh may be used unprepared,

and that it likewise may be prepared in the *unaccented* part of the bar, and struck on the *accented*, and also that it may *ascend*.
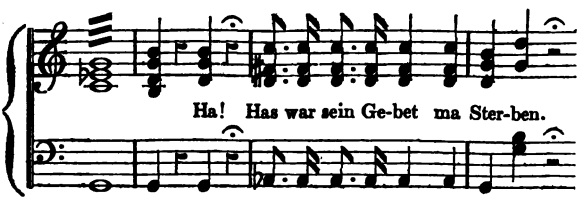


The following are selected from the best masters to show they used the seventh unprepared:—
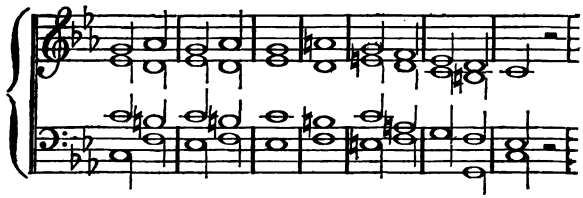


See also in Haydn's "Introduction to the Creation."

The following example from Weber's "Freyschütz:"



And who will be offended with the *following* harmony?
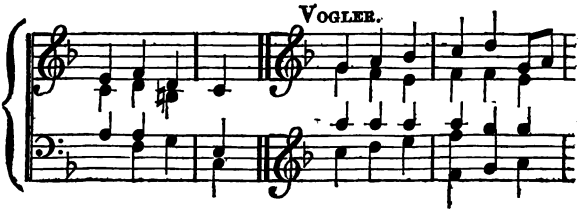


151. Another rule strictly enforced by modern theorists is, that consecutive fifths and octaves are disallowed; but while we produce examples from the first masters, in which they are effectively used, we would at the same time caution the student against the too frequent use of them, because although no succession ought to be prohibited, productive of a desired effect, yet we admit it requires great judgment in introducing these harmonies.

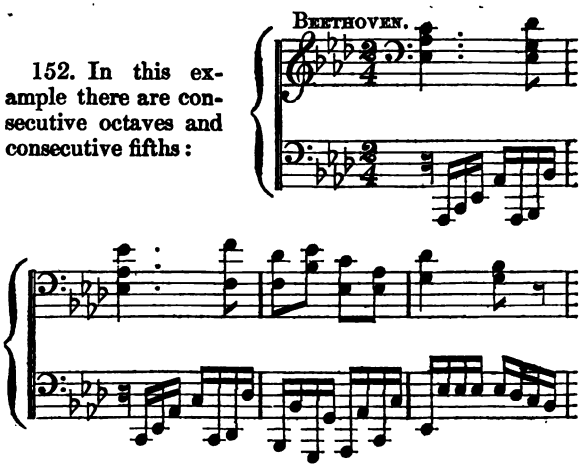
MOZART.



VOGLER.



152. In this example there are consecutive octaves and consecutive fifths:



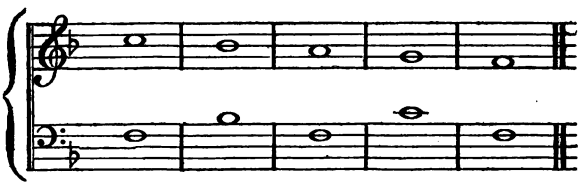
153. The various stops of the organ are tuned an octave and fifth from each other; consequently, when more than one stop is used there must be a continuance of consecutive fifths and octaves during a performance; as also in performances of the pianoforte we frequently play whole passages in octaves.

154. We have thus noticed discords, and consecutive fifths and octaves, to show the student he is at liberty to use *any combination of notes* that will express his ideas; at the same time we willingly admit the various preparations and resolutions described, by almost all writers, have a very smooth effect; but in *instructions for a student all effects* must be described, the boisterous as well as the smooth, he at times requiring such, leaving the selection, *without restriction*, to his taste.

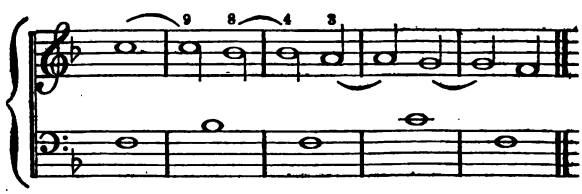
155. A constant succession of *consonances* would offend the ear; a judicious intermixture of dissonances

excites more interest, adds greatly to the variety, and, indeed, may be said to give light and shade to harmony.

156. If the following descending melody be played, accompanied by its fundamental bases, the ear will be perfectly satisfied:—



but let the sound C, in the melody, be continued in the following bar without altering the base (as in the following example), and the ear will immediately be in a state of anxiety for the sound B. When an interval of a melody is thus kept back, it is termed *Suspension*:—*Syncopation.*



In the above example,

C suspends B, or the 9th suspends the 8th, &c.

157. The following table may assist the student in the employment of suspensions:—

When the fundamental base rises one degree, which is an interval of a second, we may prolong the third of the preceding chord, which then becomes a ninth, and is afterwards resolved into the eighth, as at *a*, and the
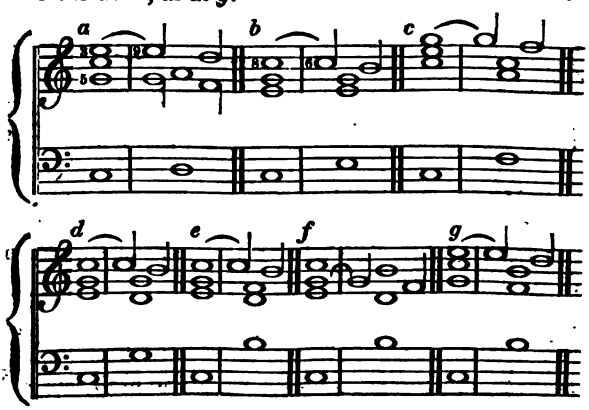
fifth, which is afterwards resolved into the third, as at *a*.

When the fundamental base rises two degrees, which is an interval of a third, we may prolong the eighth of the preceding chord, which is afterwards resolved into the fifth, as at *b*.
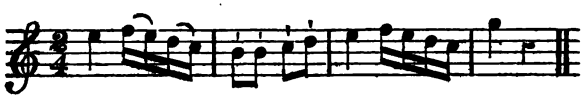
When the fundamental base rises three degrees, which is an interval of a fourth, we may prolong the fifth of the preceding chord, which is afterwards resolved into the eighth, as at *c*.

When the fundamental base rises four degrees, which is an interval of a fifth, we may prolong the eighth of the preceding chord, which is afterwards resolved into the third, as at *d*.
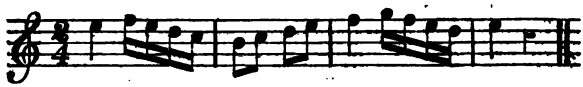
When the fundamental base rises six degrees, which is an interval of a seventh, we may prolong the eighth of the preceding chord, which is afterwards resolved into the eighth, as at *e*; or we may prolong the fifth of the preceding chord, which is afterwards resolved into the fifth, as at *f*; and we may prolong the third of the preceding chord, which is afterwards resolved into the third, as at *g*.
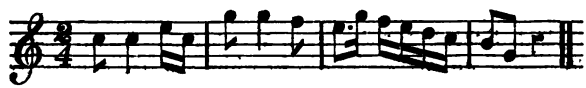


158. The final sentence of a melody should close with the key-note; other sentences may be closed with any interval of a harmony.



or,
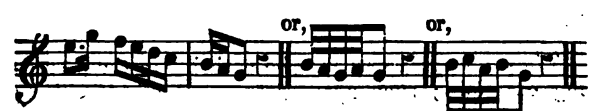


In the first of the above examples the fifth of the harmony is used for the cæsural note, and in the other the third is used. These cæsural notes may be ornamented in various ways: first, by striking the other tones of the harmony—
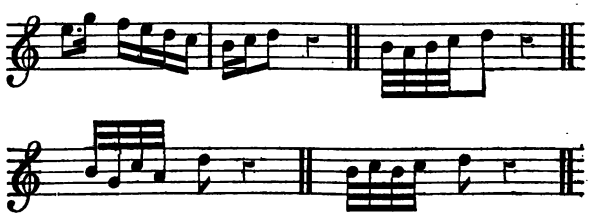


or, instead of the last bar,



Notes that do not belong to the harmony (which are termed passing notes when they follow the harmony, and notes of anticipation when they precede it), may likewise be used.

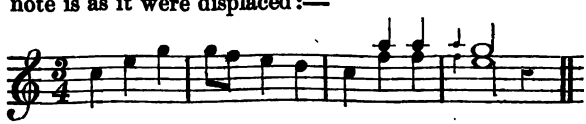


In many of the examples the cæsura (88) is made with the third of the harmony, and the sentence is closed with the octave of the harmony; it may likewise be closed on the fifth of the harmony.
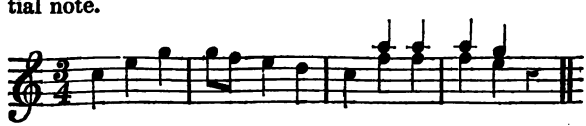


If the cæsural note is made with the octave of the harmony, the sentence may be closed with the third or fifth, and if the cæsura (88) be made with the third, the sentence may be ended with the fifth or eighth; similar to the preceding examples.

159. Secondly, these cæsural notes may be varied by means of an appoggiatura, in which case the cæsural note is as it were displaced:—

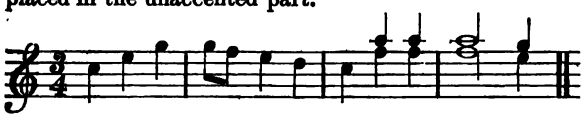


Sometimes this appoggiatura is written as an essential note.
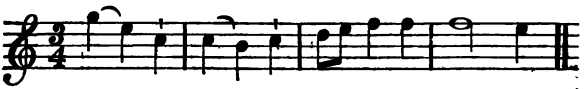


These appoggiatures may be varied like the preceding examples; such appoggiatures sometimes occupy

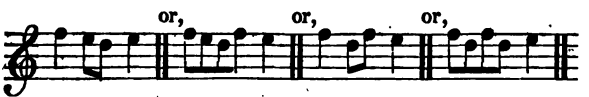
the accented part of the bar, and the cæsural note is placed in the unaccented part.



These appoggiatures used before the cæsural note are frequently varied, as
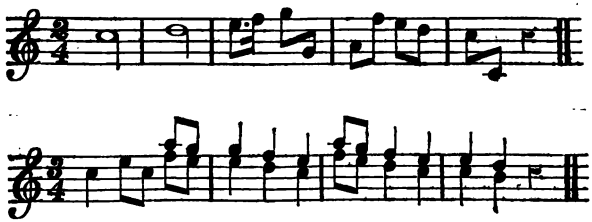


instead of the last bar



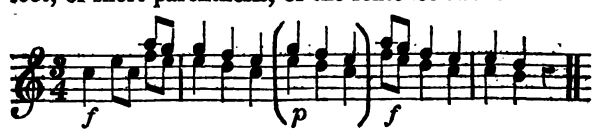
These appoggiatures and variations of them are generally made on the root of the harmony of the cæsural note.

160. We have already observed that the most pleasing and useful sentences of melody are those which are completed in four feet. It frequently happens that a sentence of poetry containing but three poetical feet, is expressed in four feet of melody, and this may be done either by repeating one foot of the melody, or by taking two bars to express one foot of poetry, in which case there is not a *strict* coincidence with the poetry and melody: it more frequently happens, when a sentence is extended, that a phrase (90) is repeated; such repetition may be compared to a parenthesis in language, and this is effected in various ways, and such repetitions should, when performed, be with increased or diminished force.
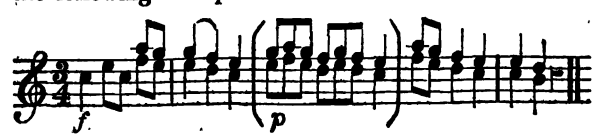
161. If the melody at 117 were thus expressed; it is still but a sentence of four feet, the first foot being changed into a spondee. This might be still further extended, but it would not have the character of the original melody.
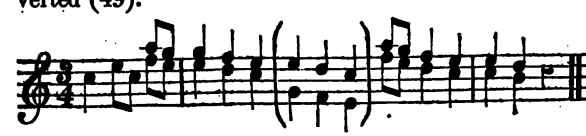


The following is an example of the repetition of a foot, or short parenthesis, of the sentence above:—



A foot when repeated may be a little varied, as in the following example:—
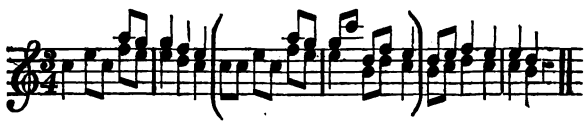


Sometimes in such repetitions the harmony is inverted (49).
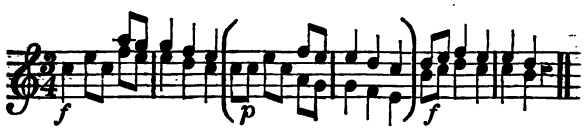


The repetition of the phrase is of more frequent occurrence than the repetition of a foot, as follow:—
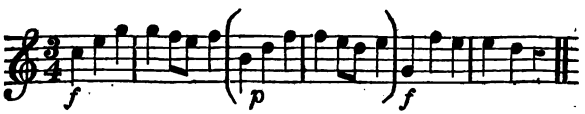


The phrase may likewise be varied in its repetition, as seen in the following example:—



The harmony may likewise be inverted in the repetition:—
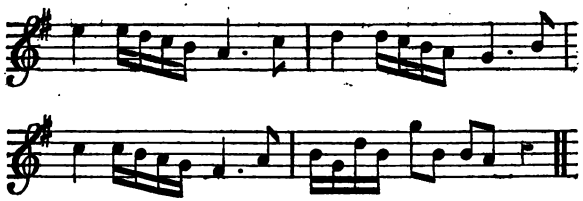


162. In all the preceding examples the repetition is with the same harmony, or rather, on the same degree of the scale. Passages are frequently repeated on other degrees of the scale: they then require a different harmony. The following is an example of a phrase repeated on another degree of the scale:—



If a passage be repeated on several degrees of the
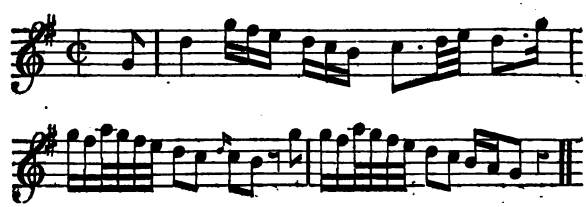
scale, it is by the Germans termed a PROGRESSION; for example—
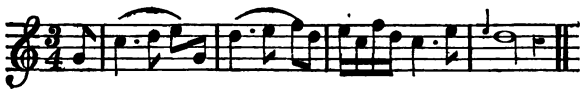


163. If a melody be repeated on another degree of the scale, the same intervals are *not* always retained; but if a passage be repeated, and the *same intervals* observed, it is then termed TRANSPOSITION. See also Sec. 19.
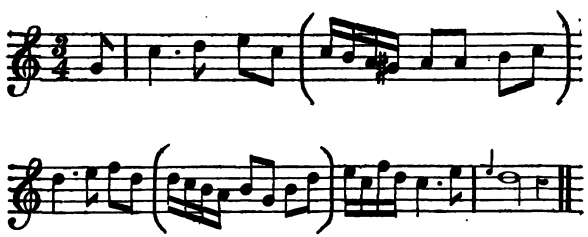


When the *second* phrase of a sentence is repeated, it is termed a CODETTA; but this does not sound well unless there is a little alteration at the close of the repetition; there need not be any alteration if such phrase is repeated in another octave.
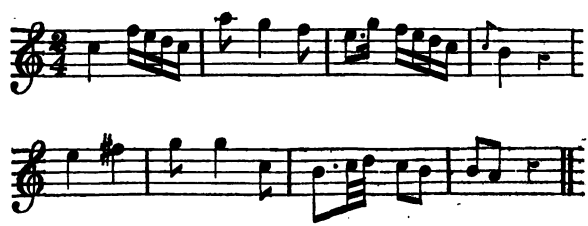


164. Another example of the parenthesis () is the insertion of a foot or two of melody between the phrases of a sentence. The following sentence—
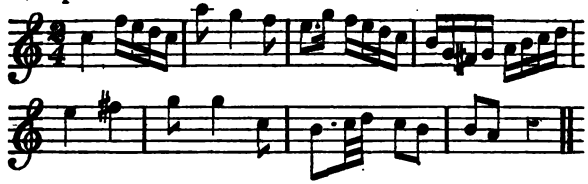


may be thus extended—
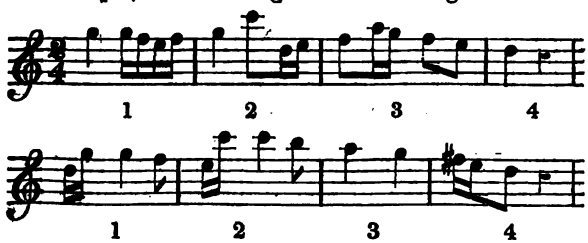


165. We have already observed that many pieces are composed of only four sentences, It frequently occurs that one sentence closes on an accented part of a bar, and the following one commences on the accented part of the next bar; consequently, there is a space or silence between these two sentences, as in the following example:—
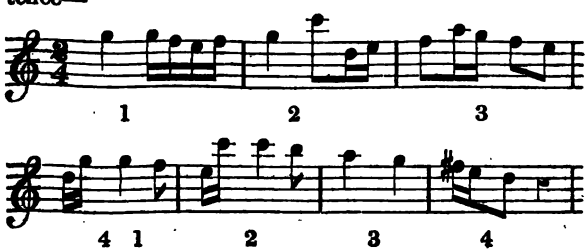


This space is frequently filled up as in the following example :—



166. In forming sentences into periods, it frequently happens that the second sentence is commenced on the closing note of the first; so that two sentences, which occupy four bars each, are expressed in seven bars: thus, for example, the following sentences of eight bars—



are thus expressed, the closing note of the first sentence serving also for the commencing of the second sentence—
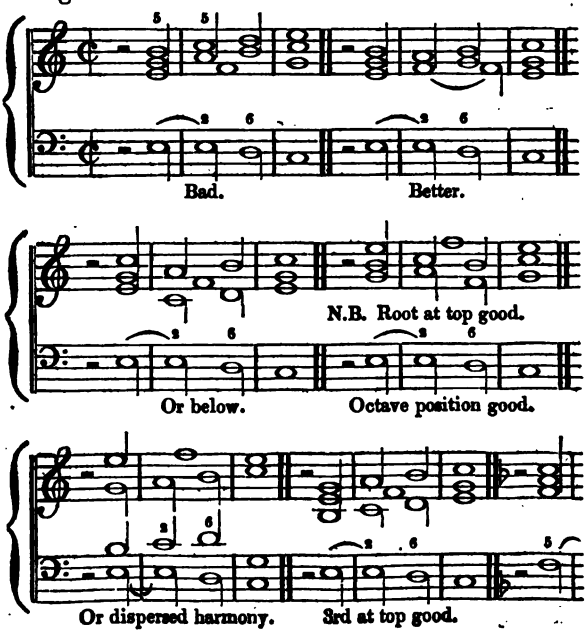


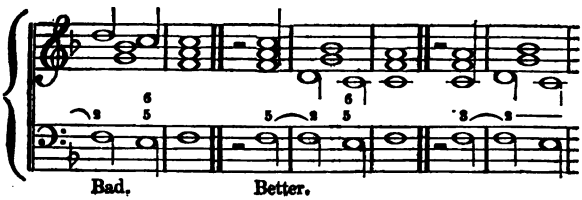
CHAPTER XI.

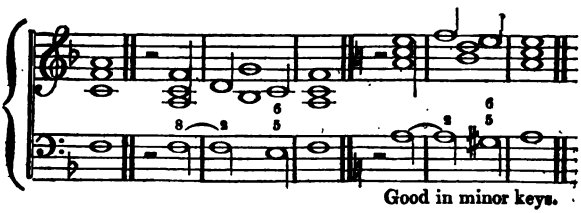
HARMONY CONTINUED.

We close this work with a translation of the latter part of Mozart's Generalbass-Schule, viz., the six dif- progressions.

First progression. The second at the bottom in the right hand.
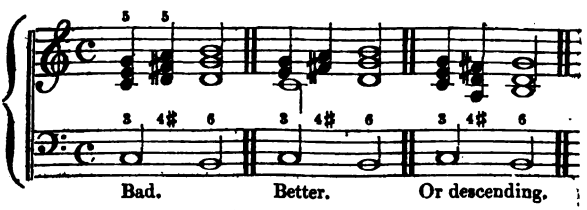






In this last example, the two fifths following each other is not a fault, because that which is made on the chord of the second is diminished, but the other two positions have a finer effect.
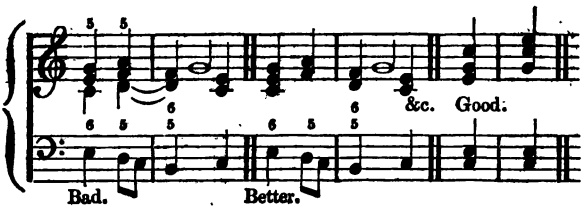
Second progression. The extreme fourth (tritones) in the middle of the right hand.
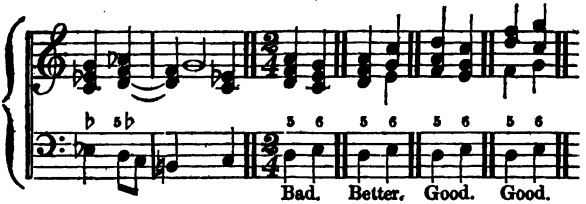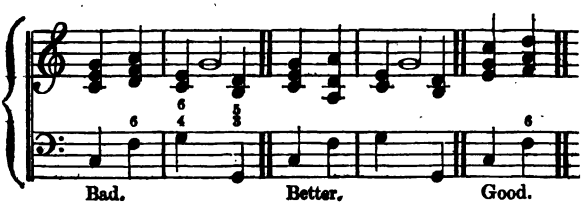


The other two positions are good either ascending or descending.
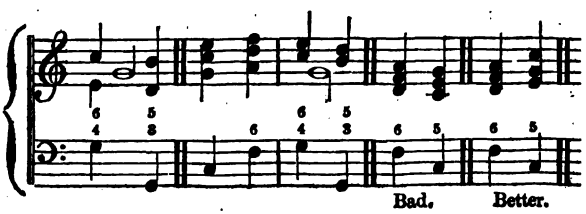
Third progression. The fifth after the sixth, or the sixth after the fifth.
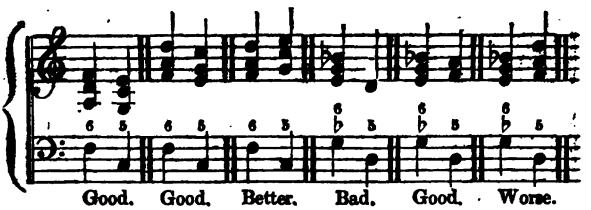
Note. Also in contrary motion.


Bad.
Better.
&c.
Good.
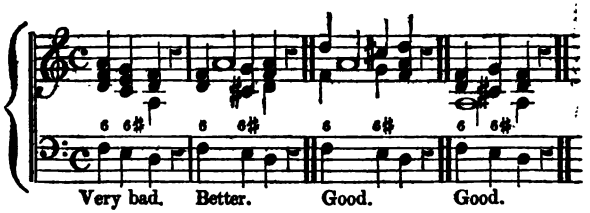

Bad.
Better.
Good.
Good.


Bad.
Better.
Good.
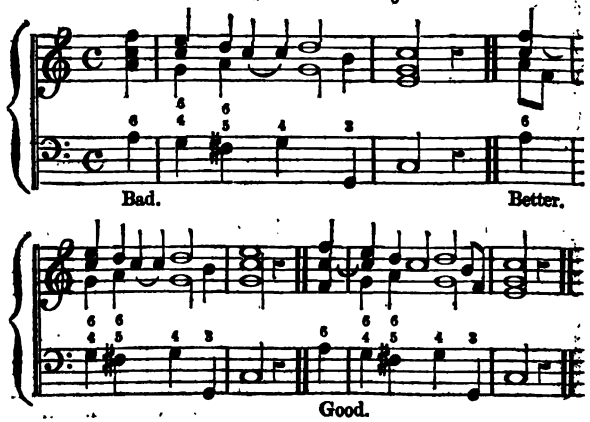

Bad.
Better.
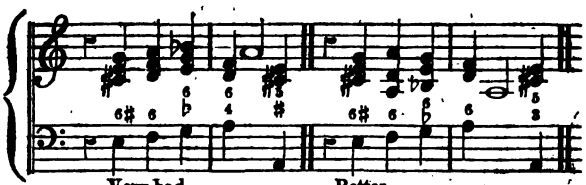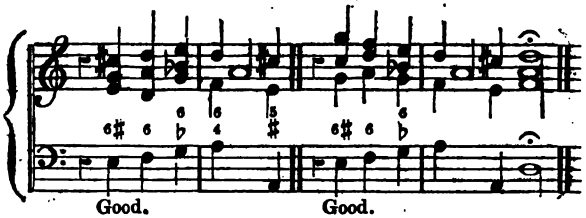


Fourth progression. Two or more sixths in regular motion with both hands.
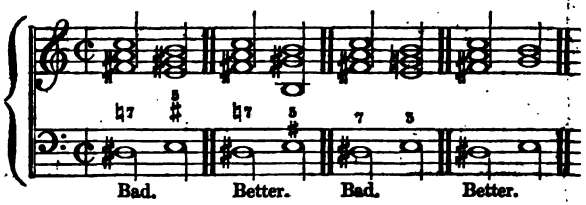


Or all 6♯ crossed with $\frac{6}{5}$.
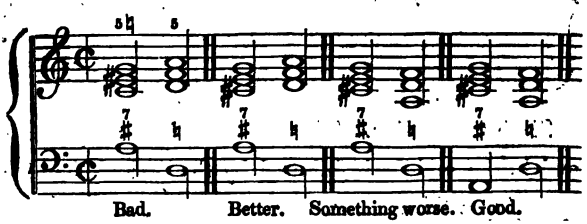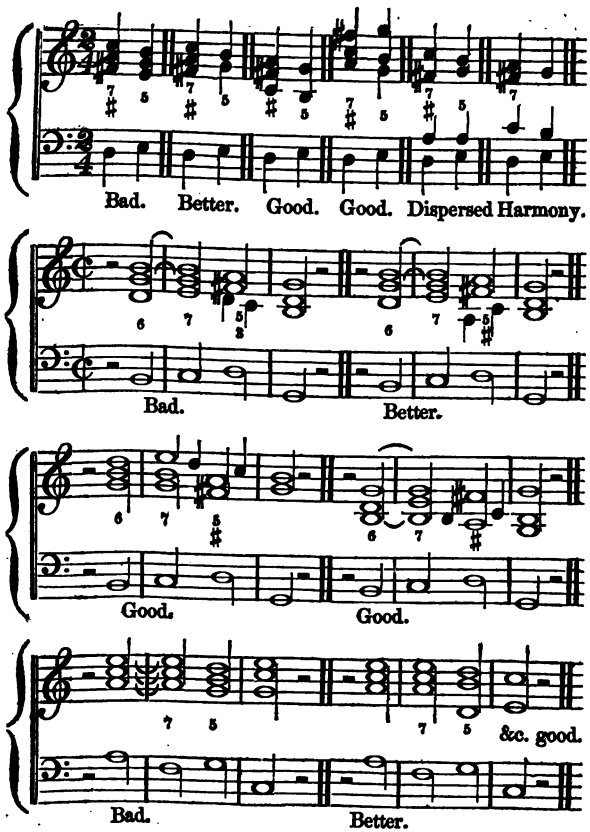






Fifth progression. The three sevenths in the upper part, accompanied with the third and fifth.
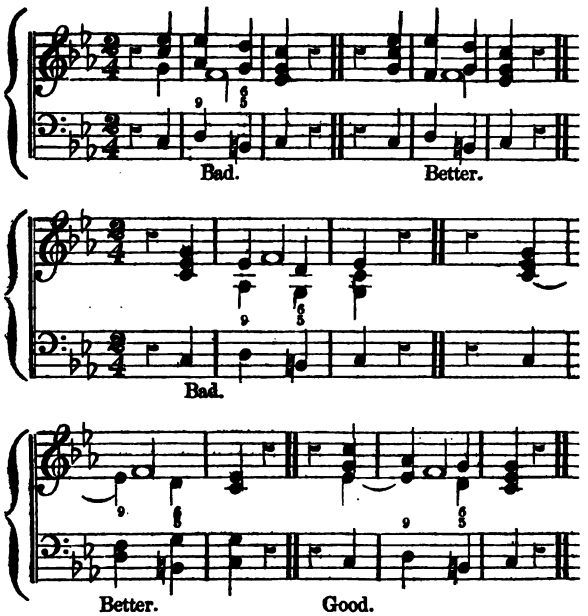


Note. The other two positions are good descending.





Sixth progression. The two ninths in the upper part and in the middle, if followed by the $\frac{6}{5}$, and the base springing a third below.



In these examples, the ninth in the suspended ninth is unpleasant in two positions in minor keys, the false fifth is omitted, and therefore the minor third is doubled. But in major keys we may take the fifth with the suspended ninth and play the $\frac{8}{5}$ afterwards in quick notes.

The intelligent student, after a careful perusal of the preceding pages, will have familiarised himself with the fact, that every species of musical composition consists of phrases, sentences, and periods, and he will now greatly extend his practical knowledge by analysing the works of musical authors in song, duet, trio, concerto, sonata, overture, &c., &c., when he will find the elements of musical composition developed in this volume fully applicable to every species of musical writing, whatever its diversity in character or structure.

INDEX.

	Section.
Accent	63
Anticipation	124
Appoggiatura	124, 159
Bars	63
Cadence	127
Cæsura	88
Cæsural note	158
Chords	37
—— Major, common	38
—— Minor, common	39
—— Diminished	40
—— Sevenths	42
Clefs	6
Closes	127
Codetta	163
Degree	12
Diagram of Harmony	143
—— of Keys	33
—— for Melody	65
Feet, musical	66
—— poetical	67
Harmony	36
Iambic verse	93
Intervals	26
Inversion	50
Keys	31
Modulation	34
Motion	141
Notes	3
Parenthesis	161
Passing Notes	124
Period	89, 114
Phrase	89, 111
Pitch	5
Position	57
Preparation	148
Progression	162
Psalmody	105
Resolution	149
Rests	4
Rhythmus	88
Scale	15
—— Major	16
—— Minor	17
—— Chromatic	18
Semitone	14
Sentence	89, 108
Sound	1
Suspension	156
Syncopation	156
Tone	14
Trochaic verse	98

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